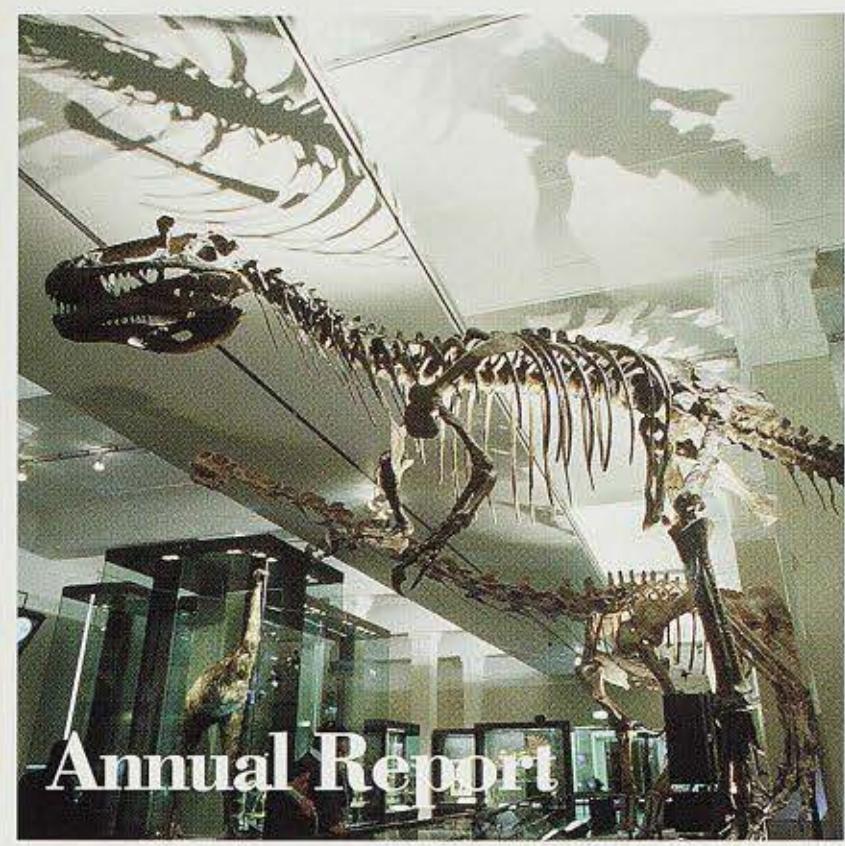
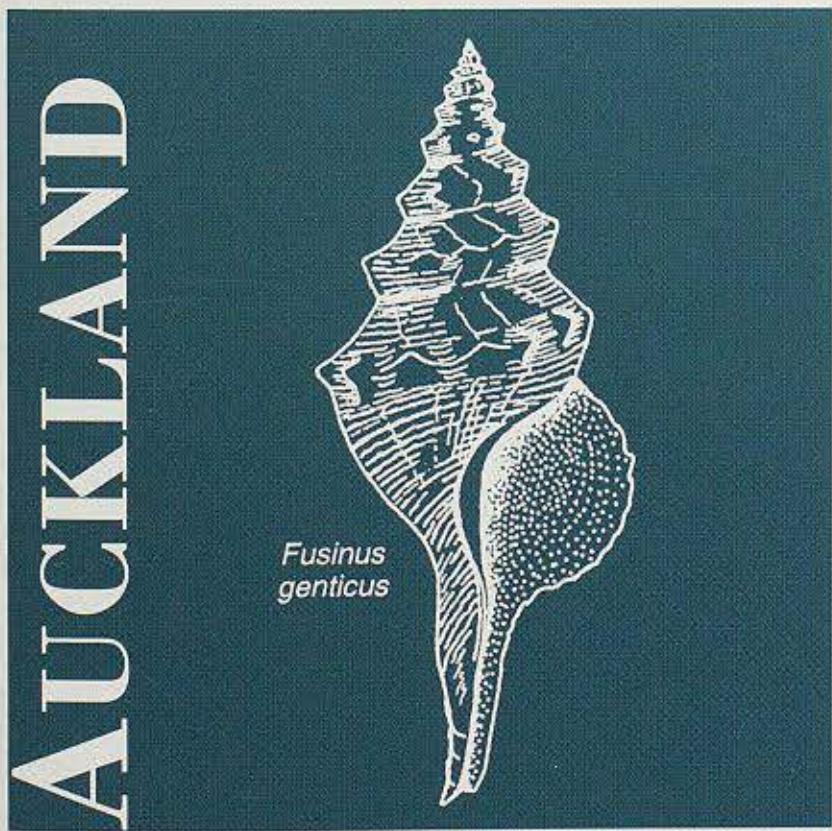
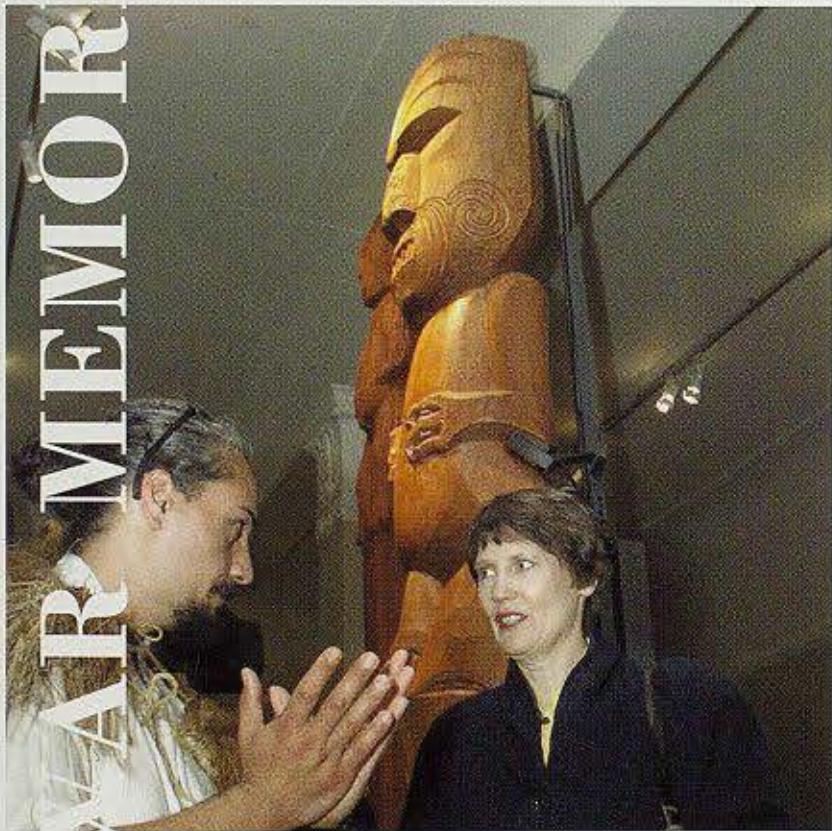
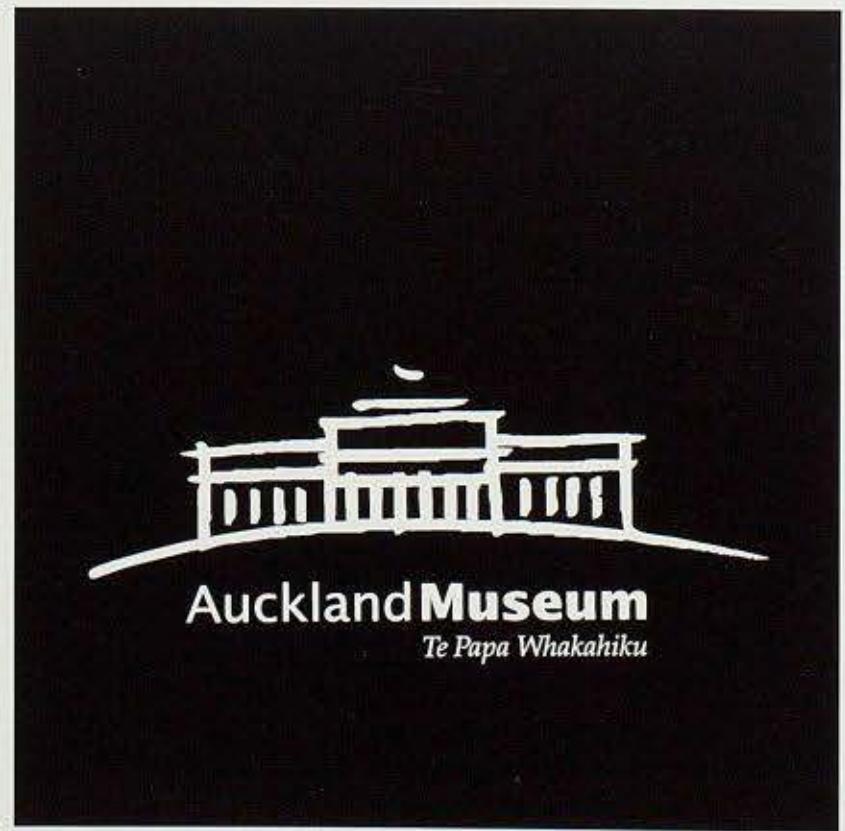


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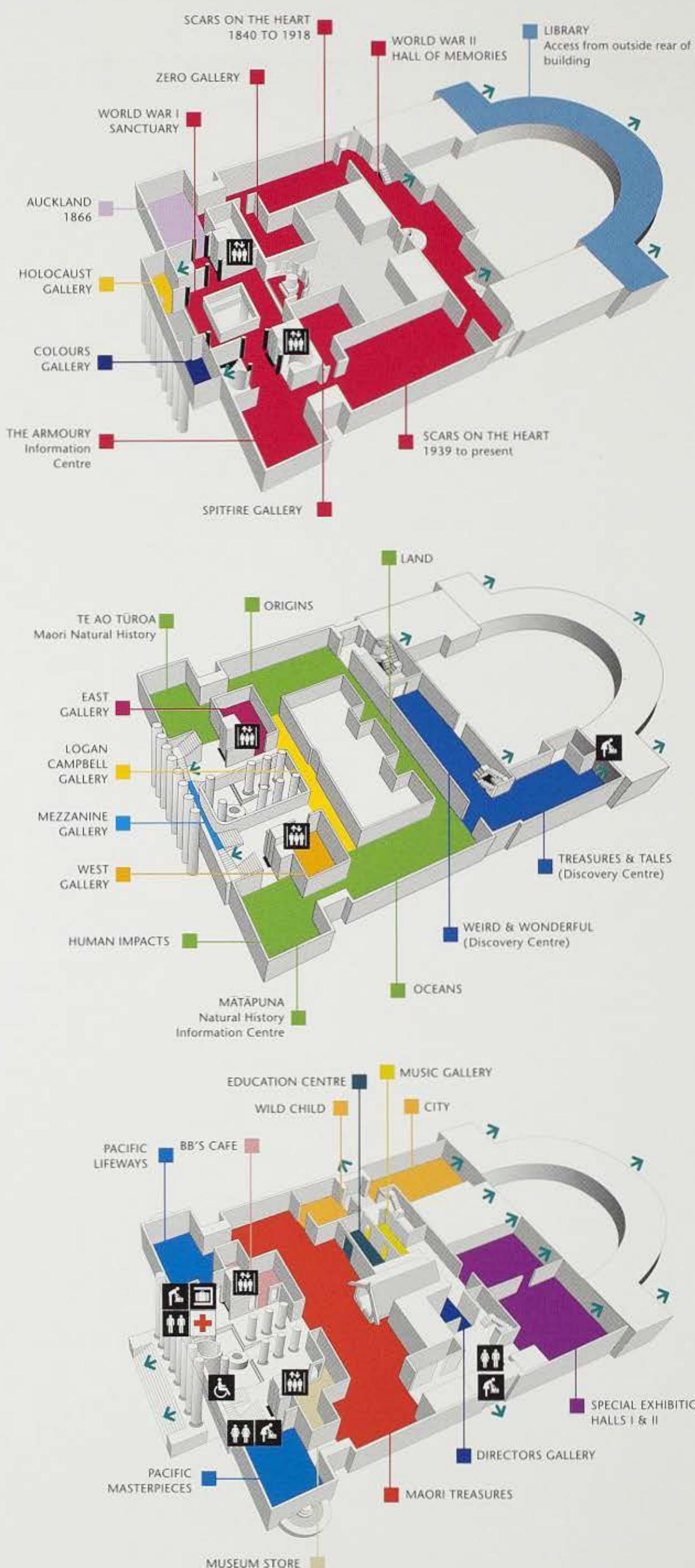
AUSTRALIAN MUSEUM



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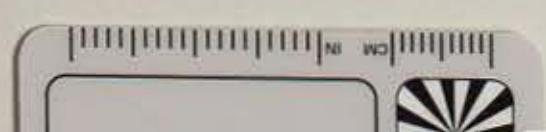


AWMM Ann Report 1999 to 2000



**AWMM Ann Report
1999 to 2000**

ANNUAL REPORT 1999/2000



AWMM Ann Report 1999 to 2000

AUCKLAND WAR MEMORIAL MUSEUM

Our *Vision*

To be the *hub of our culture*

Bringing *real treasures* outstanding collections
real tales stories celebrating our heritage, inspiring our future.

Our *Mission*

Is *caring for treasures*

collecting, protecting,
preserving objects and materials.

gathering knowledge

studying and interpreting our heritage and
environment through our treasures.

sharing knowledge

displaying our collections, mounting exhibitions,
providing interpretive and information
programmes and delivering
excellent visitor service.

Concerning the Auckland region, then New Zealand, the South Pacific
and generally the rest of the world.

For the enjoyment and enlightenment of Aucklanders and visitors in
order to be Auckland's outstanding attraction.

Our *Values*

openness, honesty and integrity, respect for all, for cultural diversity,
and for the goodwill envisaged in the Treaty of Waitangi, honour for
the war dead.

Our *Commitment*

professionalism and accountability, the effective use of available
resources, inspiring all to visit and wish to return.

AUCKLAND MUSEUM TAUMATA-A-IWI KAUPAPA

Auckland War Memorial Museum is governed by the Auckland Museum Trust Board, a Board of Trustees whose duties, functions and powers, and their responsibilities to ten statutory objectives are set out in the Auckland War Memorial Museum Act 1996. Paramount amongst their responsibilities is the trusteeship and guardianship of the Museum, and its extensive collections of treasures and scientific materials.

The Museum's Act also provides for a Maori Committee known as the Taumata-a-Iwi. The Taumata-a-Iwi is responsible for the provision of advice and assistance to the Trust Board in a series of matters set out in the Act. The Taumata-a-Iwi acts in a trustee role in representing the interests of Iwi and advising the Trust Board on matters of custodial policy and guardianship of Maori taonga of whatever kind and tribal sources. They are also required to advise the Trust Board on staffing, display and development policies.

This Kaupapa sets out the principles upon which the Taumata-a-Iwi will discharge its responsibilities to the Museum Trust Board. [Adopted by the Auckland Museum Trust Board 7 October 1998]

PRINCIPLE I: THE RIGHT TO ADVISE

The Auckland War Memorial Museum Act 1996 empowers the Taumata-a-Iwi to give advice on all matters of Maori protocol within the Museum and between the Museum and Maori people at large.

Museum policies will reflect the aspirations of both Treaty partners by acknowledging that existing and proposed policies will be reviewed by the Taumata-a-Iwi and recommendations to the Auckland Museum Trust Board will be made accordingly.

PRINCIPLE II: PARTNERSHIP

Both the Auckland Museum Trust Board and the Auckland Museum Taumata-a-Iwi will act reasonably and in the utmost good faith by observing and encouraging the spirit of partnership and goodwill envisaged by the Treaty of Waitangi, the implications of mana Maori and elements in the care of Maori cultural property which only Maori can provide.

PRINCIPLE III: IWI EXPECTATIONS

The Taumata-a-Iwi recognises the right of iwi to expect the Taumata-a-Iwi to monitor the care and management of their taonga within the Museum on their behalf.

PRINCIPLE IV: ACTIVE PROTECTION

The Taumata-a-Iwi will provide advice to the Auckland Museum Trust Board, and the Trust Board will protect the rights of Maori in the Museum by:

- (i) safeguarding the lore of Maori
- (ii) providing appropriate custody, care and development of all taonga
- (iii) taking affirmative action in recruitment and training programmes, which will lead Maori people into professional careers in New Zealand's bicultural museums.

PRINCIPLE V: REDRESS FOR PAST MISUNDERSTANDINGS

The Museum Trust Board acknowledges that there may be misunderstandings from the past related to taonga that need to be addressed and that there is a responsibility to seek advice from the Taumata-a-Iwi, and to:

- (i) objectively explore and assess each example as it comes to light
- (ii) put in place practices that minimise and eliminate future needs for redress.

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CHAIRMAN'S MESSAGE

The Museum's achievements for the year are presented in a focussed Performance Output report which describes a successful year's work. The most substantial single achievement is the successful completion of the Refurbishment Project within budget and on time. I wish to extend the Trust Board's congratulations and thanks to the Director and his staff, along with the consultants, contractors and freelance talent that made this success possible.

Major Collection and Research Plans have been produced which will form founding documents for the development of collections and associated research in future years. Work on updating the collection databases is continuing.

Collaborative programmes have been established with the University of Auckland. 66,000 school children experienced the Museum's Education Services and 38,995 of them booked the Discovery Centres.

During the second half of the year we began to turn our attention to the future needs of the Museum to be achieved through a second stage of development. At the end of the year the scoping of this development had been completed, and the needs identified in the Trust Board's Annual Plan 2000/2001 had been addressed. The further development of the Museum's Stage II Project is the Board's most important single task during the next year, if the amenities which are so badly needed are to be achieved for the Museum's 150th Birthday Year, 2002.

During the year, the Trust Board obtained legal opinion on the intended application of several of its older Trust Funds, and has documented the use of those Funds in accordance with founding documentation. A Trust and Bequest Policy has been adopted and implemented, and an Endowment and Bequest Trust brochure has been distributed to law firms in the region. Investment

Management Policies have been adopted and implemented to ensure the best possible return on investment consistent with the principles of prudent trusteeship.

Although the Museum's 'Admission by Donation' scheme was introduced on 25 January 1999, the 1999/2000 financial year was the first full year of its operation. Despite the closure of the ground floor galleries (including the important Maori Galleries) for half of the year and the suspension of the Special Exhibitions programme for nine months, good attendances were achieved.

For the year there were 428,688 visitors providing additional net revenue of \$660,568. These results compare favourably with large museums in Sydney and the Australian State Capitals, as well as in major cities further afield. The additional revenue has enabled the Museum to remove charges from the Children's Discovery Centres, to provide enhanced care of its collections, to improve access to collection information through development of the Museum's databases, and to improve visitor services.

Public acceptance has continued to grow with the majority of visitors supporting the donation.

With the advantage of hindsight, it is now apparent that the admission revenue targets set for the year were too ambitious. These were based upon previous visitor counts which have been demonstrated to be overstated. Despite the inaccurate targets and lower revenue than planned, the Museum completed the year with a small operating surplus which was achieved through tight financial management.

Ms Anne Grace and Deputy Chairman Mr Peter Drummond leave the Board in October, ending a two-year and five-year involvement respectively with the Museum's Governance. I want to thank both Board members for their contribution to the activities of the

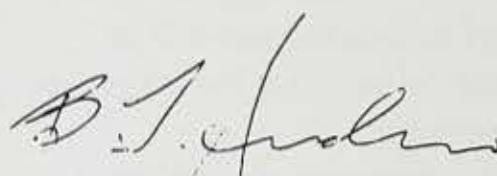
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Board and Peter Drummond for his early involvement with the Refurbishment Project through the Board of Auckland Museum Enterprises Limited. Mr David Hill will take the place of Peter Drummond. In April Mr Arthur Valabh who made a very significant contribution to the Board's strategic and financial planning, and the Refurbishment Project through his role as Chairman of the Project Committee, stood down from the Board. He was replaced by Ms Pauline Colmar whose marketing expertise is of considerable benefit.

The death of Dr Lucy Cranwell Smith in Arizona was announced on 8 June 2000. Dr Cranwell was the Museum's Botanist from 1929 to 1944, and subsequently a generous benefactor. She established an international reputation for her scholarship and was made a Fellow of the Auckland War Memorial

Museum in October 1999. It is with great respect that the Board noted the passing of this distinguished daughter of the Museum.

I would like to thank the Director and staff of the Museum, but also and especially, on this occasion, the large team of Volunteers who support a wide range of Museum activities, members of the Institute and the Museum's Dinomites Club, and the Committee of the Museum Circle who so successfully completed the 'Names in Stone' fundraising initiative.



B T W Anderson
Chairman

DIRECTOR'S REPORT

Sitting down to write my sixth Annual Report since joining the Museum, I am able at last to report that the five-year refurbishment of the Museum is over. Our single most considerable achievement for the year has been the successful conclusion of the refurbishment works, with the project having been completed under budget, on time, with an extended scope of works, and having delivered excellent quality.

Our visitors have repeatedly heaped praise upon the Museum for the quality of the new exhibitions delivered, and the superb restoration of the building. A recent, independent survey revealed that visitors rated their enjoyment of their visit to the Museum at an average of 4.7 on a scale of 0 to 5. High praise indeed! To the vast team of staff, consultants, creative advisers, designers, architects, engineers, planners, project managers, multimedia developers et al; congratulations on a splendid result, and heartfelt thanks. To the public who have endured five years of disruption, noise, closure and general inconvenience – thank you also for your support.

Special mention should be made of Noel Lane Architects. While Pearson Architects had already received a New Zealand Institute of Architects Resene Regional Architecture award for their work in 'Treasures and Tales' a year or two earlier, Noel Lane Architects were awarded a Regional Award for architectural conservation and a National Award for their overall design in the annual 2000 awards round. They have produced a beautiful and elegant environment which is in harmony with the history and dignity of the original neo-classical building.

A number of events were held in late 1999 and early 2000 to thank our funders and benefactors, and the extensive team of people involved in the realisation of the Project. These events culminated in the 'Real

Treasures Real Tales Festival' on 18 March, when the Museum was finally able to thank the people of Auckland who, through their rates, were the major financial contributors. That was a day-long festival of performance and special events inside the Museum and outside. Some 10,000 people joined us for the day to celebrate, and the Prime Minister launched the event with a generous personal appraisal of the quality of the 'new' Auckland War Memorial Museum.

On 13 September 1999, the Museum enjoyed one of its highest profile, most distinguished visitor days. The APEC conference, which had dominated Auckland during the preceding days, came to the Museum for the 'Leaders Retreat'. The most powerful national leaders from the Asia Pacific Economies were in town – and at the Museum. And in one of those unscheduled moments that characterise such events, several leaders expressed a desire to go 'shopping' at the Museum Store, with United States President Bill Clinton capturing media attention as he emerged from the Museum wearing a locally crafted pounamu neckpiece.

Mrs Lyndy Sainsbury and the committee of the Museum Circle made a handsome contribution to the Museum's refurbishment with a fundraising scheme, 'Names in Stone', which exceeded its target of \$1,000,000 net of costs by more than ten per cent. A very considerable vote of thanks goes to Mrs Sainsbury, her committee and the 87 families and individuals who so generously contributed to that successful campaign.

Towards the end of 1999 the Museum remembered some of the people who have made especially fine contributions to its activities in recent decades by launching three honours and associated medals. The following were recognised.

Fellow of the Auckland War Memorial Museum – Dr Lucy May Cranwell Smith, Dr

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Janet Marjorie Davidson, Companion of the Auckland War Memorial Museum – Sheila Mary Weight JP MNZM, Associate Emeritus of the Auckland War Memorial Museum – Keith Arthur J. Wise, Trevor James Bayliss, Evan Graham Turbott QSO, Enid Annie Evans QSM.

Honours also came from outside, with the Royal Society of New Zealand recognising the work of Information Services Head, Katrina Stamp, in the popularisation of science by presenting her with the Society's Bronze medal.

The Trust Board established a new Endowment and Bequest Trust to simplify gifting to the Museum for intending benefactors. A 'Special Purposes Fund' was established to assist the Museum's work across all its activities, and individual funds have been formed as follows:

- The Collection Purposes Fund
- The Research Fund
- The Education and Information Fund
- The Building and Equipment Fund

Brochures for the purposes of bequest planning which describe these funds were circulated to legal offices in the region, and are available from the Museum on request.

With a facelift to the Administration Offices, and the letting of tenders for major refurbishment of the Museum Library, the last of the Museum's three-year programme of deferred maintenance works was commenced. The Library will reopen immediately after Christmas 2000 and will provide improved reader facilities, a beautifully restored Reading Room, enhanced collection care and storage, climate control, and access from the public galleries. A new Pictorial Collections Gallery will link the Library with the 'Hall of Memories' and the associated Level 2 exhibition galleries.

The Museum Circle, first established to achieve the 'Names in Stone' campaign, launched itself as a new membership

organisation, complementing the Auckland Museum Institute. While the Institute continues to offer a general membership programme with benefits and activities for its members, the Museum Circle will direct its Patron and Benefactor membership activities to the support of acquisitions, events and activities at the Museum, as well as future Museum developments.

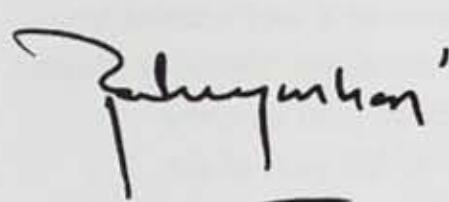
In recent years considerable investment has been made in IT services and databasing. Much of that still remains invisible to our public although public access to many files on Intranet, and ultimately Internet, will soon begin to be available. But this year the Museum has launched its website which contains a good deal of interesting information on the Museum, its membership programmes, its exhibitions and events, on shopping and other items. Regular updates ensure that it remains topical and current.

With the Refurbishment Project works completed at Christmas, the Museum moved from being Project dominated to a closer focus on its collections, research potential, future exhibitions and publications, and its interpretive programmes. Much substantial planning work has been completed, to ensure that the Museum proceeds purposefully towards its Ten Year Plan goals. A Memorandum of Understanding, and the first collaborative programmes with the University of Auckland, are an important component of this. The task of leading the Maori dimension of future development falls to Dr Paul Tapsell who was recently appointed Tumuaki Maori, Maori Director, and two further Maori appointments have been made to assist in that task.

The new future for Auckland War Memorial Museum to which we all aspire is built upon the considerable work of the Board, Staff, Volunteers and others during the last few years. We now have a wonderful

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Museum with outstanding collections, world class exhibits, capable and professional personnel, and clear objectives in serving our public, our collections, our history, tradition and values. I want to thank all who have made 1999/2000 a significant year for our Museum.



T L Rodney Wilson
Director

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STATEMENT OF SERVICE PERFORMANCE

The year in review has been dominated by the conclusion of the Museum's five-year refurbishment works, and the completion of that on time and within budget has been referred to previously. Three Maori galleries on the ground floor, one Maori Natural History gallery, two New Zealand Social History galleries, a Musical Instruments gallery, Ancient Civilisations gallery and an exhibition of New Zealand Furniture have all been completed to a very high standard.

The exterior cleaning and restoration of the building as part of a separate programme of deferred maintenance works was concluded in time for the APEC 'Leaders Retreat' meeting at the Museum in September, and preparation work for the complex task of upgrading the Museum's Library was undertaken in 1999/2000 in readiness for restoration and construction through the second half of the calendar year 2000.

Consolidation of storage collections in off-site premises was completed, along with the preparation of planning documentation for improved on-site storage of the Museum's collections in the Stage II development planned for 2002. Databasing of the Natural History and Human History collections has continued apace, with the result that Auckland Museum's electronic collection records are amongst the most comprehensive of any museum or research collection in the country.

10 The Museum's partnership with the University of Auckland under the Memorandum of Understanding signed in early 1999 has developed with the establishment of a joint committee and the introduction of joint research and teaching initiatives. Whilst in its infancy, this partnership promises to deliver material benefit to the University and the Museum during the next few years. The Ministry

of Education-funded 'Learning Experiences Outside the Classroom' programme is another partnership which has proved to be very successful, with growing patronage and success levels which exceeded the Ministry's and Museum's expectations.

Visitor acceptance of the Museum's admission donation scheme has grown, with diminishing resistance to it and a steadily increasing average donation. Visitor numbers have continued to grow and a review conducted of the first full year of the scheme's operation showed a promising and positive trend towards increased patronage and high levels of visitor satisfaction. Whilst the research showed very positive trends, the forecasts for visitor numbers and revenues for the 1999/2000 year proved to be substantially over-optimistic with the result that performance against those goals was disappointing. More needs to be done to achieve our targets, but the year has proved invaluable in assisting us in setting realistic targets and measuring our progress towards them.

Despite reduced revenues from admission donations, tight fiscal management prevailed with the result that the year was satisfactorily concluded within budget. Capital works were completed within budget, and whilst grant funding and Store revenue fell below budget, the 'Names in Stone' capital fundraising project exceeded budget by 10%.

Appointments were made to the positions of Curator Marine Biology and Technician Marine Biology.

Another important staffing initiative was concluded with the appointment of the Museum's Tumuaki Maori and Maori Curator. A Maori Educator's position was also created and at year end recruitment was underway.

STATEMENT OF SERVICE PERFORMANCE KEY PERFORMANCE INDICATORS 1999/2000

GATHERING KNOWLEDGE

OBJECTIVE 1	OUTPUT	TARGET	PROGRESS AT 30.6.00
Provide and improve the guardianship, maintenance and development of the Museum's collections	Establish acceptable environmental conditions for storage of collections and develop plan for implementation	▪ By 31 May 2000	<ul style="list-style-type: none">Achieved. Incorporated into Storage Report for Stage II Scoping DocumentWork on Disaster Planning in progress
<i>Function:</i> Collection Management	Review collection documentation and databasing strategies and establish revised targets	▪ By 31 March 2000	<ul style="list-style-type: none">Achieved. Requires further report
	Achieve improvement in quality of off-site and on-site location of stored collections	▪ Report conditions of storage at 1 July 1999 and 30 June 2000 including collections held on-site and off-site, storage systems deployed, conditions of security, conditions of climate	<ul style="list-style-type: none">Baseline report complete and being externally reviewed as part of preparation of Disaster PlanReports on conditions of storage incorporated into Darroch Consulting report on collection storage
	Continue to implement the recommendations of the Featherstone review of Marine Biology collections		<ul style="list-style-type: none">Marine Curatorial and Technician appointments made
	Complete and implement collection reviews according to plan	▪ By 23 December 1999	<ul style="list-style-type: none">Collections review completed by 30 June 30 2000Library review deferred to September 2000

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GATHERING KNOWLEDGE

OBJECTIVE 2

Improve collection maintenance and records

OUTPUT

Update database of collections

TARGET

- Database of 33% of Human History collection (currently 24%) by 30 June 2000

PROGRESS AT 30.6.00

- 25% achieved due to relocation of staff, reorganisation of computer network

Function:

Collection Management

Reduce the backlog of collections requiring conservation

- Database of 90% of Natural History collection (currently 65%) by 30 June 2000

- Requires review to ascertain correct figures. Two Lotteries Grants approved for databasing of Natural History collections

- Achieve database of 45% of Library collection (currently 32%) by 30 June 2000

- Achieved 46% comprising 46% of books, 60% manuscripts, 41% serials titles, and 299 maps

- Provide conservation treatment to 2500 objects and provide a programme for ongoing collection maintenance

- Achieved 2052 objects. Programme requires reporting

OBJECTIVE 3

Provide for excellence in research-based scholarship to support the Museum's collections and displays

OUTPUT

Identify scholarship targets as defined by collection reviews and establish measures of scholastic excellence

TARGET

- By 23 December 1999

PROGRESS AT 30.6.00

- Research review completed

Function:

Collection Management

Prepare strategy for collection and preservation of biological material to support new technologies

- By 30 November 1999

- Deferred, pending input of new staff

Publish *Records of Auckland Museum* in hard copy and electronic formats

- By 31 March 2000

- Vol 35 published August 1999
- Vol 36 prepared for publication August 2000

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GATHERING KNOWLEDGE

OBJECTIVE 4	OUTPUT	TARGET	PROGRESS AT 30.6.00
Improve effectiveness, and extend scope of Museum scholarship through effective partnerships and collaboration with appropriate external agencies	Achieve one additional collaborative activity with University, CRI, other tertiary institution or other museum of good standing which extends the scope of the Museum's scholarly activities	▪ By 23 December 1999 for implementation in 2000	▪ Collaborative programmes with University of Auckland established in Marine Biology and Anthropology
<i>Function:</i> Collection Management	Establish regional association of librarians in museums and galleries to recommend co-operative programmes which achieve efficiency and/or enhance the public benefit of Museum library services	▪ By 23 December 1999 for Trust Board consideration for implementation in the 2000-2001 fiscal year	▪ Discussions have been held with MOTAT, Art Gallery, Maritime Museum on cooperative collection acquisition, collection loans, shared staff training, databasing, joint production of library guides. Implementation due July 2000

SHARING KNOWLEDGE

OBJECTIVE 5	OUTPUT	TARGET	PROGRESS AT 30.6.00
Provide a programme of at least two major exhibitions of broad interest	Provide a two-year forward programme for exhibitions to 31 December 2001	▪ By 31 August 1999	▪ Draft Exhibition Programme 2000-2001 completed May 2000
<i>Function:</i> Exhibitions	Curate and secure sponsorship for 'Terrarsaurus'	▪ Plan by 1 June 1999 for 'Terrarsaurus' December 1999 February 2000	▪ Assessed as unsuitable for Auckland Museum
	'Crimebusters'	▪ Plan by 3 February 2000 for Winter/Spring 2000 'Crimebusters' exhibition	▪ \$100,000.00 sponsorship achieved from Royal Society of New Zealand ▪ 'Whodunnit' achieved April 2000
	Provide curatorial and business plan six months prior to the opening of each exhibition		▪ Not achieved

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GATHERING KNOWLEDGE

OBJECTIVE 6	OUTPUT	TARGET	PROGRESS AT 30.6.00
Provide a diverse range of collection-based interpretive services and programmes for children, schools, families and adults	Provide an Education Service to Auckland Region Schools	<ul style="list-style-type: none">Maintain Ministry of Education funded LEOTC services and meet conditions of contract	<ul style="list-style-type: none">Achieved. Exceeded expectations of student numbers and satisfaction levels. 66,026 school visitors
<i>Function:</i> Interpretive Services	Provide knowledgeable and approachable guides	<ul style="list-style-type: none">Recruit and train 30 additional volunteer guides by 30 June, 2000	<ul style="list-style-type: none">35 completed course
	Run hands-on Discovery Centres	<ul style="list-style-type: none">20,000 individual visitors through formally booked groups	<ul style="list-style-type: none">38,995 formally booked visitors
	Provide holiday programmes	<ul style="list-style-type: none">Four Holiday Programmes per year achieving 5,000 participants and 90% visitor approval	<ul style="list-style-type: none">Achieved. 94% visitor approval
	Operate the Dinomites Club	<ul style="list-style-type: none">Establish by 30 September 1999 new definition of CDC user. Recruit 10% of users as club members. Achieve 90% satisfaction from Club members	<ul style="list-style-type: none">95% satisfaction achieved from members. Reassessment of club benefits completed

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SHARING KNOWLEDGE

OBJECTIVE 7	OUTPUT	TARGET	PROGRESS AT 30.6.00
Provide and improve interpretive and information services for the Museum's public	Establish regular surveys of visitor needs <ul style="list-style-type: none"> ▪ access to collections ▪ suitability of interpretive programmes ▪ satisfaction with service and amenities ▪ overall excellence 	<ul style="list-style-type: none"> ▪ Conduct four pilot studies by 30 June 2000 	<ul style="list-style-type: none"> ▪ Achieved (Two Dinomites activities, Dinomites magazine, 'Whodunnit' Exhibition).
<i>Function:</i> Interpretive Services	Publish collection specific brochures	<ul style="list-style-type: none"> ▪ Achieve one English, one Japanese brochure for Mackelvie Collection 	<ul style="list-style-type: none"> ▪ Not achieved
	Publish interpretive material in print for community and tourist groups	<ul style="list-style-type: none"> ▪ Four thematic visitor guides per year 	<ul style="list-style-type: none"> ▪ Not achieved
<i>Function:</i> Information Services	Complete user needs analysis for Natural History Resource Centre and implement the development of services approved by the Board	<ul style="list-style-type: none"> ▪ Board approval by 31 March 2000 	<ul style="list-style-type: none"> ▪ Completed, awaiting analysis
	Establish and implement strategy for improving access to photographic and pictorial collections and implement this strategy (within existing operational and deferred maintenance resources)	<ul style="list-style-type: none"> ▪ By 23 December 1999 	<ul style="list-style-type: none"> ▪ Achieved. \$178,000 Lottery Environment and Heritage funding approved in support of this strategy
<i>Function:</i> Publishing	Prepare forward publishing plan addressing both scholarly and popular publishing	<ul style="list-style-type: none"> ▪ By 23 December 1999 	<ul style="list-style-type: none"> ▪ Not achieved. Deferred to December 2000

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SHARING KNOWLEDGE

OBJECTIVE 7	OUTPUT	TARGET	PROGRESS AT 30.6.00
<i>Function:</i> Information Services	Establish and implement a strategy for improving the public's physical access to the Library (within existing operational and deferred maintenance resources)	▪ By 30 November 1999	▪ Achieved. Library refurbishment underway. Completion December 2000
	Provide on-line collection-based information services to remote users which enhance the public's access to the collections and increase Museum revenues	▪ By 30 June 2000	▪ Lottery Board funding of \$70,000 achieved to provide on-line access to photographic collection database by
	Provide regular website enhancement and extension	▪ Two-weekly updates to website ▪ Maintain and report statistics on website use	▪ To be implemented 2001 year ▪ To be implemented from August 2000
<i>Function:</i> Interpretive Services	Introduce accreditation scheme for docents and guides	▪ Establish by 30 November 1999	▪ Not achieved. Discussions required with NZQA Continuing Education
	Research the demand for extended hours and report to the Board.	▪ Report to the Board by 2 December 1999	▪ Not achieved
	Test the demand for specialist tours outside normal open hours	▪ Achieve 10 evening tours with an average of 10 persons	▪ Product developed and introduced to tourism industry for 2000-2001 tourism season
OBJECTIVE 8	OUTPUT	TARGET	PROGRESS AT 30.6.00
Ensure excellent visitor services and amenities for the enjoyment and enlightenment of Auckland visitors	Introduce monitoring of the excellence of service and amenities as a basis for improving services and amenities	▪ Introduce and test by 30 September 1999. Monitor and report quarterly from December 1999	▪ Implementation deferred until June 2000. Quarterly reports from September 2000

PROVIDING EFFECTIVE AND EFFICIENT USE OF RESOURCES

OBJECTIVE 9	OUTPUT	TARGET	PROGRESS AT 30.6.00
Restore and maintain the Museum building displays and facilities through completion of the refurbishment programme	Open remaining galleries on time and with very high standards of display and scholarship	<ul style="list-style-type: none"> ▪ Open New Zealand History 'City' gallery 12 August 1999 ▪ Open New Zealand History 'Wild Child' gallery 23 December 1999 ▪ Open Maori Natural History gallery 1 December 1999 ▪ Open Maori galleries 24 November 1999 ▪ Conduct post-opening review of public satisfaction with building restoration, displays, Discovery and Resource Centres and amenities by 31 March 2000 ▪ Open Ethnography open storage – 23 December 1999 	<ul style="list-style-type: none"> ▪ Achieved ▪ Achieved ▪ Achieved ▪ Achieved December 1999 ▪ Underway. Completion November 2000 ▪ Achieved
<i>Function:</i> Corporate	Complete the refurbishment works within budget and by 31 December 1999	▪ Within budget of \$43,500,000 by 31 December 1999	▪ Achieved
OBJECTIVE 10			
Continue the programme of deferred building maintenance	OUTPUT Achieve the year's programme of deferred maintenance works cost effectively, on time, and within budget	TARGET <ul style="list-style-type: none"> ▪ Board approved plan Repair west entry – 31 October 1999 ▪ Complete waterproofing 31 January 2000 ▪ Restore north-west and west exterior facades 28 February 2000 ▪ Within budget of \$1,000,000 visitor spends in each location by 31 August 1998 	PROGRESS AT 30.6.00 <ul style="list-style-type: none"> ▪ Achieved ▪ Achieved ▪ Achieved and exceeded all exterior walls restored ▪ Achieved
<i>Function:</i> Visitor Services			

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PROVIDING EFFECTIVE AND EFFICIENT USE OF RESOURCES

OBJECTIVE 11	OUTPUT	TARGET	PROGRESS AT 30.6.00
To achieve funding and financial plan and targets	Achieve revenue targets identified in the Plan	<ul style="list-style-type: none"> ■ TLA levies for 2000/2001 of \$11,300,000 	<ul style="list-style-type: none"> ■ TLA levies of \$11,733,000
<i>Function:</i> Corporate		<ul style="list-style-type: none"> ■ Net income contribution from Store \$317,000 (after rent) 	<ul style="list-style-type: none"> ■ Actual \$199,000
		<ul style="list-style-type: none"> ■ Net exhibition result, break even 	<ul style="list-style-type: none"> ■ \$109,000 deficit transferred from Exhibition reserve
		<ul style="list-style-type: none"> ■ Net contribution from 'Admissions by Donation' of \$1,089,000 	<ul style="list-style-type: none"> ■ Actual \$661,000
	Achieve grant funding and sponsorship targets	<ul style="list-style-type: none"> ■ \$478,000 	<ul style="list-style-type: none"> ■ Actual \$336,000
	Contain expenditure within the Plan	<ul style="list-style-type: none"> ■ Total operational costs, excluding Exhibitions, below \$8,575,000 	<ul style="list-style-type: none"> ■ Actual \$8,196,000
OBJECTIVE 12	OUTPUT	TARGET	PROGRESS AT 30.6.00
Complete the Museum's Ten Year Plan	Complete Draft Plan for inclusion in the 2000-2001 Annual Plan	<ul style="list-style-type: none"> ■ By 30 October 1999 	<ul style="list-style-type: none"> ■ Partially achieved – publication reprogrammed for Annual Plan 2002 cycle
<i>Function:</i> Corporate	Complete final Plan	<ul style="list-style-type: none"> ■ By 31 March 2000 	<ul style="list-style-type: none"> ■ To be published April 2001
OBJECTIVE 13	OUTPUT	TARGET	PROGRESS AT 30.6.00
Complete Maori Development Plan and implement	Specific initiatives arising out of Plan to be advised by Taumata-a-Iwi, approved by Board for implementation 2000-2001	<ul style="list-style-type: none"> ■ Approvals and resources obtained by 30 June 2000 	<ul style="list-style-type: none"> ■ Initiatives included in Annual Plan 2000-2001 ■ Director Maori and Maori Curator appointed

AWMM Ann Report 1999 to 2000

PROVIDING EFFECTIVE AND EFFICIENT USE OF RESOURCES

OBJECTIVE 14	OUTPUT	TARGET	PROGRESS AT 30.6.00
Improvement management of Marketing, Stakeholder Relations, and Personnel	Complete Marketing, Stakeholder and Personnel broad policy outlines	▪ Trust Board approval by 31 July 1999	▪ Achieved. Included in Annual Plan 2000-2001
<i>Function:</i> Marketing			
OBJECTIVE 15	OUTPUT	TARGET	PROGRESS AT 30.6.00
Ensure safety of staff and visitors	Meet all legal requirements	▪ Report compliance quarterly and remedy any defects or deficiencies within the following quarter	▪ Three quarterly compliance reports achieved
<i>Function:</i> Visitor Services			

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FINANCIAL STATEMENTS

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STATEMENT OF FINANCIAL PERFORMANCE

For the year ended 30 June 2000

	Note	Actual 2000 \$000s	Annual Plan 2000 \$000s	Actual 1999 \$000s
Operating Activities				
Local Authority Operating Levy		5,119	5,119	5,029
Local Authority Depreciation Levy		4,180	4,180	
Net Operating Expenses and Depreciation	1	9,262	9,172	7,587
Operating Surplus/(Deficit)	2	37	127	(2,558)
Special Purposes Activities				
Revenue	2	867		392
Allocations to Operating Activities	2	194		144
Transfer to Special Purposes Equity		673		248
Surplus/(Deficit) before Deferred Maintenance		710	127	(2,310)
Local Authority Deferred Maintenance Levy		1,000	1,000	500
Getty Grant Program Architectural Conservation Grant		37	379	
Deferred Maintenance Expense		1,037	1,000	879
Surplus/(Deficit) before Capital Expenditure Related Transactions		710	127	(2,310)
Local Authority Capital Expenditure Levy				500
Local Authority Supplementary Levy				1,000
Refurbishment Funds Received	3	3,160	5,207	14,302
Current Year's Heritage Assets Written Off		1,790		237
		1,370	5,207	15,565
Transfer to Statement of Movements in Equity		2,080	5,334	13,255
Allocated to:				
General Equity		1,407		13,007
Special Purposes Equity		673		248
		2,080		13,255

The accompanying notes and accounting policies form part of these financial statements

AWMM Ann Report 1999 to 2000

STATEMENT OF FINANCIAL POSITION

As at 30 June 2000

	Note	Actual 2000 \$000s	Actual 1999 \$000s
Current Assets			
Cash and Bank		2,584	1,056
Accounts Receivable	5	903	1,058
Inventories	6	276	285
		<u>3,763</u>	<u>2,399</u>
Current Liabilities			
Accounts Payable	7	3,382	2,137
Working Capital			
		381	262
Non Current Assets			
Investments	8	10,661	9,160
Fixed Assets	9	<u>43,020</u>	<u>42,560</u>
		53,681	51,720
		<u>54,062</u>	<u>51,982</u>
Represented by Public Equity made up of:			
General Equity	10	42,496	45,342
Special Purposes Equity	11	11,566	6,640
		<u>54,062</u>	<u>51,982</u>

For and on behalf of the Trust Board:

B T W Anderson
Chairman

5 October 2000

P S Drummond
Deputy Chairman

5 October 2000

The accompanying notes and accounting policies form part of these financial statements

STATEMENT OF MOVEMENTS IN EQUITY

For the year ended 30 June 2000

	Note	Actual 2000 \$000s	Actual 1999 \$000s
Equity at 1 July 1999		51,982	38,727
Transfer from Statement of Financial Performance		2,080	13,255
Equity at 30 June 2000		<u>54,062</u>	<u>51,982</u>

The accompanying notes and accounting policies form part of these financial statements

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STATEMENT OF CASH FLOWS

For the year ended 30 June 2000

	Note	Actual 2000 \$000s	Actual 1999 \$000s
Cash Flows from Operating Activities			
Cash was provided from:			
Levy on Local Authorities		10,680	5,029
Levy on Local Authorities for Deferred Maintenance		1,037	500
Receipts from Operations		3,758	3,114
Interest Received		242	289
Dividends Received			24
		15,717	8,956
Cash was applied to:			
Payments to Suppliers and Operating Expenses		4,438	4,459
Payments to Employees		4,462	4,111
Payments relating to Deferred Maintenance		1,037	733
		9,937	9,303
Net Cash Flow from Operating Activities	15	5,780	(347)
Cash Flows from Investing Activities			
Cash was provided from:			
Refurbishment Funds		3,160	14,021
Interest Received		410	561
Levy on Local Authorities for Equipment, Furniture and Fittings			500
Dividends and Bequests Received		459	204
Sale of Fixed Assets			26
Term Deposits Matured		7,125	
Sale of Shares		366	
		11,520	15,312
Cash was applied to:			
Increase in Bank Deposits (Net)			979
Deposit Paid for Collection Acquisition			178
Purchase of Gateway Funds		9,057	3
Purchase of Fixed Assets		6,715	13,982
		15,772	15,142
Net Cash Flow from Investing Activities		(4,252)	170
Net Increase/(Decrease) in Cash Held		1,528	(177)
Opening Cash Balance		1,056	1,233
Closing Cash Balance		2,584	1,056
Represented by:			
Cash and Bank		2,584	1,056
Closing Cash Balance		2,584	1,056

The accompanying notes and accounting policies form part of these financial statements

STATEMENT OF ACCOUNTING POLICIES

For the year ended 30 June 2000

GENERAL ACCOUNTING POLICIES

- i. These financial statements for the Auckland War Memorial Museum are prepared in accordance with Statements of Standard Accounting Practice and Financial Reporting Standards issued by the Institute of Chartered Accountants of New Zealand.
- ii. The measurement basis adopted in the preparation of these financial statements is historical cost, modified by the revaluation of the investment property.

Particular Accounting Policies

i. Revenue Recognition

- (a) Grants, subsidies and sponsorships are recognised when eligibility has been established by the granting agency and to the extent that any conditions imposed have been met at balance date.
- (b) Trust income is recorded in the special purposes segment of the Statement of Financial Performance. Appropriations from special purposes equity for operating purposes are transferred to the Statement of Financial Performance.

ii. Inventories

Trading inventory is valued at the lower of cost and net realisable value on a first in first out basis.

iii. Receivables

Accounts receivable are recorded at net realisable value.

iv. Fixed Assets

- (a) Land Lease:
No value has been placed on the

lease in perpetuity of the land from the Auckland City Council on which the Museum building is situated.

(b) Heritage Assets:

The cost of acquisition of heritage assets is charged to the Statement of Financial Performance. The classification of the collections and the Museum building as heritage assets is based on the premise that they are held in trust in perpetuity for the benefit of the public.

(c) Operational Assets:

These are stated at cost less accumulated depreciation.

v. Depreciation

- (a) All depreciation is calculated on a straight line basis and the respective rates are:

Heritage Assets	Nil
Operational Assets:	
• Display Cabinets	10%
• Equipment	10%
• Computer Equipment	33%
• Display Galleries	7-13%
• Furniture and Fittings	20%
• Motor Vehicles	20%

vi. Investments

- (a) Bank deposits, shares and Government Stock are valued at current market value.
- (b) The investment property owned by the Museum through a trust fund, is valued annually at net current value. Changes in value of the investment property are included in the Statement of Financial Performance.

vii. Research and Development

Expenditure on research is written off to

AWMM Ann Report 1999 to 2000

the Statement of Financial Performance in the year incurred. Development expenditure is carried forward and amortised over the period of expected benefit.

viii. **Foreign Currency**

Foreign currency assets and liabilities are translated into New Zealand currency at the rates of exchange prevailing at year end. All gains and losses on translation are included in the Statement of Financial Performance.

ix. **Financial Instruments**

Financial instruments are stated at estimated realisable value.

x. **Cash Flow**

The Statement of Cash Flow is prepared exclusive of GST, which is consistent with the method used in the Statement of Financial Performance.

Definitions of the terms used in the Statement of Cash Flows:

'Cash' indicates coins and notes, demand deposits and other highly liquid investments readily convertible into cash and includes all call borrowings, such as bank overdrafts, used by the Museum as part of the day-to-day cash management. 'Investing activities' are those activities relating to the acquisition and disposal of current and non-current investments and other non-current assets.

'Operating activities' include all transactions and other events that are not investing or financial activities.

Changes in Accounting Policies

Transactions relating to Trusts and Bequests are now reported in the Statement of Financial Performance. Previously they were reported in the Statement of Movements in Equity. The comparative figures have been restated to accommodate this change in accounting policy.

Previously investments were valued at the lower of cost and market value. Now investments are valued at current market value.

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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

	Actual 2000 \$000s	Annual Plan 2000 \$000s	Actual 1999 \$000s
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1. Operating Expenses (Net) and Depreciation

Visitor Services

Admission – Audioguide	(66)		
Admission – Donation	(660)	(1,089)	(154)
Museum Store	(206)	(317)	(267)
Exhibitions			
Rentals	(414)	(227)	(227)
Publications and Other	44	24	40
Total Commercial Activities	(1,236)	(1,675)	(608)

Sharing

Division Management	192	344	199
Marketing	248	192	180
Exhibition Management and Display	284	293	280
Interpretive Services	454	419	247
Building Operations	1,680	1,855	1,491
Total Public Programmes	2,858	3,103	2,397

Gathering and Caring for Treasures

Division Management	244	326	221
Collection Management	1,066	1,125	1,047
Collection Services	600	637	667
Information Services	370	396	339
Total Professional Services	2,280	2,484	2,274

Management

Management	382	447	428
Iwi Values	89	113	86
Finance and Administration	709	520	450
Total Corporate Services	1,180	1,080	964

Operating Expenses (Net)

Operating Expenses (Net)	5,082	4,992	5,027
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Depreciation

Depreciation	4,180	4,180	2,560
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Operating Expenses (Net) and Depreciation

Operating Expenses (Net) and Depreciation	9,262	9,172	7,587
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Operating Levy

Operating Levy	9,299	9,299	5,029
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Operating Surplus

Operating Surplus	37	127	(2,558)
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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

	Actual 2000 \$000s	Actual 2000 \$000s	Actual 2000 \$000s	Annual Plan 2000 \$000s	Actual 1999 \$000s
	Operating	Special Purposes	Total		

2. Components of Surplus/(Deficit)

Revenue

Levies from Local Authorities	9,299	9,299	9,299	5,029
Interest	206	410	616	212
Dividends and Other Income		379	379	
Allocation from Special Purposes Funds	132		132	30
Sponsorship	87		87	160
Grants	260		260	318
Donations	6	78	84	21
Subscriptions	10		10	15
Sundry Income	358		358	54
Admission	1,217		1,217	1,910
Exhibitions				445
Sales – Trading Activities	1,332		1,332	1,699
Rent	237		237	227
Total Revenue	13,144	867	14,011	13,924
				8,566

Expenses

ACC Levies	44	44	76	52
Allocation of Special Purposes Funds to Operating		132	132	
Auditors' Fees – Financial Statements	48	48	30	29
Auditors' Fees – Other Services				
Advertising	124	124	216	202
Cleaning	309	309	400	260
Cost of Sales – Trading Activities	733	733	750	704
Electricity	306	306	504	256
Insurance	203	203	202	197
Interest	3	3		1
Investment Property Revaluation		62	62	
Legal Fees	56	56	15	26
Motor Vehicle Lease	17	17	17	16
Operating Expenses	1,375	1,375	1,678	1,627
Postage	44	44	56	50
Professional Fees	340	340	265	127
PR and Promotion	73	73	165	122
Rates	136	136	110	105
Remuneration	4,360	4,360	4,433	4,185
Rent	255	255	213	217
Repairs and Maintenance	244	244	245	216
Superannuation	19	19	34	22
Telephone	87	87	70	88
Trust Board and Taumata-a-Iwi Fees	151	151	138	137

Total Expenses

	8,927	194	9,121	9,617	8,639
Surplus/(Deficit) before Exhibition Res Transfer	4,217	673	4,890	4,307	(73)
Transfer from Exhibition Reserve					75
Surplus/(deficit) before Depreciation	4,217	673	4,890	4,307	2
Depreciation Expense	4,180		4,180	4,180	2,560
Surplus/(Deficit) for Year	37	673	710	127	(2,558)

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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

	Actual 2000 \$000s	Annual Plan 2000 \$000s	Actual 1999 \$000s
3. Refurbishment Funds			
Local Authority Refurbishment Levies	19,659	19,659	18,551
Central Government Contribution	14,295	14,329	12,864
Fundraising	6,546	6,287	6,029
Transfer from Trust and Bequest Funds	222	1,422	
Interest	1,840	1,768	1,736
Grants	176		176
	42,738	43,465	39,356
Balance at 1 July 1999	39,356	38,258	25,054
Transfer from Trust and Bequest Funds	222	1,422	
Movement for the year			
Local Authority Refurbishment Levies	1,108	1,108	5,058
Central Government Contribution	1,431	2,647	5,194
Fundraising	517		3,769
Interest	104	30	281
Grants			
Refurbishment Funds Received	3,160	3,785	14,302
Refurbishment Funds at 30 June 2000	42,738	43,465	39,356

The Refurbishment Project stage 1 was completed in this financial year.

Central Government contributions are paid on the basis of \$1 for every \$3 of expenditure. These contributions have been recognised on a cash basis due to the fluctuations in expenditure over the period of the Project.

4. Heritage Assets Written Off

As is the generally accepted practice in other international Museums, Heritage Assets have been written off in the year of acquisition. This is consistent with the treatment of gifted Heritage Assets which are not recorded and the subjective nature of valuing Heritage Assets.

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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

	Actual 2000 \$000s	Actual 1999 \$000s
5. Accounts Receivable		
Sundry Debtors	554	559
GST	154	246
Interest	11	48
Prepayments	184	205
	<u>903</u>	<u>1,058</u>
6. Inventories		
Museum Store	242	240
Publications	34	45
	<u>276</u>	<u>285</u>
7. Accounts Payable		
Sundry Creditors	1,596	1,346
Levy Received in Advance	1,381	
Contract Retentions		284
Employee Entitlements	405	507
	<u>3,382</u>	<u>2,137</u>
8. Investments		
Bank Term Deposits	754	7,871
Other Bank Deposits		11
Gateway World Bond Fund	6,305	
Gateway World Share Fund	2,752	
Shares in Public Companies		366
	<u>9,811</u>	<u>8,248</u>
Investment Property	850	912
	<u>10,661</u>	<u>9,160</u>

The investment property in Manukau City was valued by Mahoney Gardner Churton Ltd, Registered Valuers, as at 30 June 2000 for \$850,000.

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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

	Actual 2000 \$000s	Actual 1999 \$000s
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9. Fixed Assets

Museum Building (at Cost)	15,597	15,597
Accumulated Depreciation	<u>(801)</u>	<u>(801)</u>
	<u>14,796</u>	<u>14,796</u>
Display Cabinets (at Cost)	41	35
Accumulated Depreciation	<u>(15)</u>	<u>(12)</u>
	<u>26</u>	<u>23</u>
Furniture and Fittings (at Cost)	1,299	1,265
Accumulated Depreciation	<u>(1,116)</u>	<u>(1,019)</u>
	<u>183</u>	<u>246</u>
Equipment (at Cost)	12,047	5,990
Accumulated Depreciation	<u>(3,450)</u>	<u>(2,082)</u>
	<u>8,597</u>	<u>3,908</u>
Motor Vehicles (at Cost)	34	34
Accumulated Depreciation	<u>(16)</u>	<u>(10)</u>
	<u>18</u>	<u>24</u>
Display Galleries (at Cost)	24,589	15,090
Accumulated Depreciation	<u>(5,201)</u>	<u>(2,495)</u>
	<u>19,388</u>	<u>12,595</u>
Capital Work in Progress (at Cost)	12	10,968
Total Fixed Assets	<u>43,020</u>	<u>42,560</u>

(a) The latest Government Valuation of the Museum Building is \$22,800,000 (September 1997). The Museum Refurbishment Project Stage 1 was completed during the year. Costs have been capitalised to appropriate fixed asset categories and expenditure on the heritage building written off.

Expenditure on the project comprised:

	\$000s
Plant	7,555
Display galleries	24,587
Heritage building	9,375
Other	966
	<u>42,483</u>

(b) A survey of the Museum's collection was completed in 1992. This inventory listed 2,728,408 items with an estimated replacement value of \$559,232,000. Management considers this estimate to be conservative.

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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

	Actual 2000	Actual 1999
	\$000s	\$000s
10. General Equity		
Opening Balance	45,342	32,087
Transfer from Financial Performance Statement	1,407	13,255
Transfer of Capex from Special Purposes Equity	408	
Transfer of Surplus from Refurbishment Stage 1 to Stage 2	(255)	
Transfer of Ethnology Storage to Refurbishment Stage 2	(226)	
Transfer of Depreciation Levy to Asset Replacement Fund	(4,180)	
Closing Balance	<u>42,496</u>	<u>45,342</u>

11. Special Purposes Equity

	Balance 1999	Bequests, Grants, Levees \$000s	Investment Income \$000s	Transfers \$000s	Allocation to Operating \$000s	Capital Expenditure \$000s	Balance 2000 \$000s
Trusts							
Levington Cooke Family Bequest	1,510		151	(18)	10	36	1,597
Edward Earle Vaile Trust Fund	949		44		93		900
The Waldo Heap Bequest	243		70				313
AWMME&B Omnibus Trust		24					24
Life Members' Subscription Trust	85		6				91
Auckland Museum Endowment Act			3	26			29
Bertha Wilson - Cinematography	15				11	4	
Others under \$10,000	20	1				5	16
Restricted Gifts and Bequests							
Nancy Bamford Bequest	503		27		4	38	488
C H Worth Memorial Bequest	3		1	30		34	
E F Hilton Bequest	56		2			58	
Eleanor L Hellaby Bequest	46		1			47	
Disney Art Grant	25	54	5	5	10	79	
Sir John Logan Campbell Grant	15					15	
Mildred Strew	14		3		3	14	
Curtain Fund	13				10		3
Others under \$10,000	38		1	18		26	31
Gifts and Bequests Subject to Wishes							
A G W Dunningham Bequest	91		6				97
Memorial Hall Donations	58		5			5	58
Library Purposes Fund	61		2		37		26
Specimen Purchase Fund	20		1			21	
Reserves							
L A Spedding Reserve	1,761		207	(10)			1,958
Catherine E Tong Reserve	21		2				23
Firth Dinosaurs Fund	259		14	(236)	27	10	
T I Whitney Reserve	448		54	(502)			
Whitney Estate - Spitfire	18		1	(10)		9	
Refurbishment Stage 2 Reserve				1,178			1,178
Asset Replacement Reserve			176	4,180			4,356
Exhibition Reserve	368		6				374
	6,640	78	789	4,661	194	408	11,566

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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

	Actual 2000	Actual 1999
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12. Commitments under Leases

At 30 June 2000 Commitments under Non-Cancellable Operating Leases on Motor Vehicles and a Property:

Less than 1 Year	141	123
Between 1 and 2 Years	131	117
Between 2 and 5 Years	87	153
	<u>359</u>	<u>393</u>

13. Capital Commitments

There were Capital Commitments at 30 June 2000 in respect of:

Refurbishment Project Costs	2,734
Collection Acquisition Expenditure	<u>300</u>
	<u>300</u>

14. Contingent Liabilities

The Museum has a contingent liability in respect of the Accident Compensation Commission's (ACC) residual claims levy. The levy will be payable annually from May 1999 for up to 15 years. The Museum's future liability is a function of ACC's unfunded liability for past claims and future payments to employees by the Museum.

At 30 June 2000 there were no other contingent liabilities (1999 nil).

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NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2000

Actual	Actual
2000	1999
\$000s	\$000s

15. Reconciliation of Surplus/(Deficit) for the Year to Net Cash Flow from Operating Activities

Surplus/(Deficit) before Capital Transactions	710	(2,310)
Add Non-Cash Items:		
Depreciation	4,180	2,560
Investment Property Revaluation	62	
	4,242	2,560
Add/(Less) Movements in Working Capital:		
(Increase)/Decrease in Accounts Receivable	155	(481)
Decrease in Inventory	9	10
(Decrease)/Increase in Accounts Payable	1,245	(1,710)
	1,409	(2,181)
Add/(Less) Items Classified as Investing Activity:		
Decrease/(Increase) in Accounts Payable		832
Revenue Relating to Investing Activities	(581)	(248)
	(581)	584
Add Local Authority Supplementary Levy		1,000
Net Cash Flow from Operating Activities	5,780	(347)

16. Segment Information

The Auckland War Memorial Museum is governed by the Auckland War Memorial Museum Act 1996 and operates primarily in the Auckland Province.

17. Financial Instruments

The nature of activity and management policies with respect to financial instruments is:

(1) Currency and interest rate risk

The Museum has exposure to foreign exchange risk as a result of transactions denominated in foreign currencies arising from investing activities. Foreign exchange risks are not hedged by the Museum as the balances are minimal.

The Museum has no exposure to interest rate risk as there are no external borrowings and investments are short term.

(2) Concentration of credit risk

In the normal course of its business, the Museum incurs credit risk from trade debtors and transactions with financial institutions. The Museum has a concentration of risk with respect to funds on deposit at financial institutions. The Museum minimises this risk by placing funds on deposit with financial institutions which have been credited an AA rating by Standard and Poors.

(3) Fair values

The carrying value of cash and liquid deposits, debtors, trade creditors, other and sundry debtors and creditors, is equivalent to their fair value.

**Deloitte
Touche
Tohmatsu**

**AUDIT REPORT
TO THE AUCKLAND MUSEUM TRUST BOARD**

We have audited the financial report and statement of service performance on pages 11 to 34. The financial report provides information about the past financial performance of the Auckland War Memorial Museum and its financial position as at 30 June 2000. This information is stated in accordance with the accounting policies set out on pages 25 to 26. The performance information specifies the performance targets and other measures by which the performance of the Auckland War Memorial Museum can be judged in relation to its objectives.

Trust Board Responsibilities

The Board of Directors is responsible for the preparation, in accordance with New Zealand law and generally accepted accounting practice, of a financial report which gives a true and fair view of the financial position of the Auckland War Memorial Museum as at 30 June 2000 and of the results of its operations and cash flows for the year ended 30 June 2000.

The Auckland War Memorial Museum Act 1996 also requires the Board to report the performance targets and other measures by which the Museum's performance can be judged in relation to its objectives.

Auditors' Responsibilities

It is our responsibility, in terms of Section 27 of the Auckland War Memorial Museum Act 1996, to express an independent opinion on the financial report and statement of service performance presented by the Trust Board and report our opinion to you.

Basis of Opinion

An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial report and statement of service performance. It also includes assessing:

- the significant estimates and judgements made by the Trust Board in the preparation of the financial report and statement of service performance, and
- whether the accounting policies are appropriate to the Auckland War Memorial Museum's circumstances, consistently applied and adequately disclosed.

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We conducted our audit in accordance with generally accepted auditing standards in New Zealand. We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial report and statement of service performance information are free from material misstatements, whether caused by fraud or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial report and statement of service performance.

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Other than in our capacity as auditors and providing certain consultancy advice we have no other relationship with or interests in the Auckland War Memorial Museum.

Unqualified Opinion

We have obtained all the information and explanations that we have required.

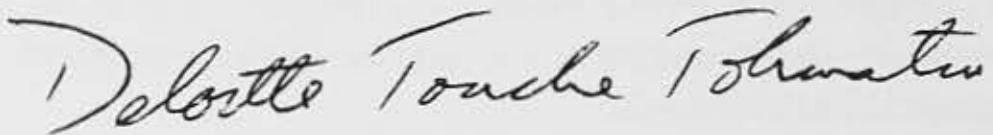
In our opinion:

- proper accounting records have been kept by the Auckland War Memorial Museum as far as appears from our examination of those records;
- the financial report of the Auckland War Memorial Museum on pages 21 to 34:
 - complies with generally accepted accounting practice in New Zealand;
 - gives a true and fair view of the financial position of the Auckland War Memorial Museum as at 30 June 2000 and the results of its operations and cashflows for the year ended on that date; and
- the performance information of the Auckland War Memorial Museum on pages 11 to 19 gives a true and fair view of the achievements in relation to the key performance indicators and other measures adopted for the year ended 30 June 2000.

Annual Plan

The Annual Plan 2000 information within the financial report has been agreed to the Auckland War Memorial Museum's Annual Plan document prepared by the Trust Board in terms of Section 22 of the Auckland War Memorial Museum Act 1996.

Our audit was completed on 5 October 2000 and our unqualified opinion is expressed as at that date.



AUCKLAND, NEW ZEALAND

CHARTERED ACCOUNTANTS

SHARING KNOWLEDGE

INFORMATION SERVICES

The focus for the first half of the year concentrated on interpretive work and effort to complete the Stage One Project and maintain services in other areas to visitors. In December 1999 the former Interpretive Services Section was combined to the Library and Information Centres to become Information Services Section and contribute to a new management structure within the Museum. Katrina Stamp was appointed to the role of Head of Information Services and has lead the team since that time.

Discovery Centres

The Discovery Centres continue to provide a major focus for children and families who visit the Museum. They additionally provided for 38,995 children through formal school and booked holiday programmes. Surveys conducted during holiday programmes rated a 90% visitor satisfaction rate and value for money rate. A further survey of levels of satisfaction with the Dinomites Club rated 95%. Challenges achieved for the past year include an introduction of birthday parties within the centre, producing a bi-monthly magazine and ever-changing activities for children.

The Duke of Edinburgh scheme continues to operate successfully and thirty-two recipients took part this year.

Interpretive Services

A major task for the year was the planning and implementation of the Museum's Living Treasures Programme, which aims to bring a human face and living presence to the diverse cultures our collections represent. This programme provides an emphasis on language, performance and demonstrations of traditional and contemporary skills. Our

Natural History collections are enlivened by demonstrations and talks by scientists, and the War Memorial aspects enhanced by sensitive use of dramatic and musical performance in addition to presentations by experts. Regular musical performances support the Castle Collection, and special tours are a regular feature. The Open Day in March gave a major focus to the programme; staff prepared and organised activities in every available space in the Museum.

Interpretive input into the Ground Floor development included considerable label work in Maori galleries and New Zealand History galleries. Audiovisual materials for City gallery was prepared and produced by Lucinda Blackley. Materials for display in the Colours gallery were selected and labels written for the display.

An application to The Royal Society of New Zealand was successful and provided \$100,000 support for the Whodunnit exhibition. Interpretive Services and Services to Schools staff developed labels, video material, resource materials, school programmes and support activities for the exhibition. Visitor surveys indicated satisfaction levels met or exceeded their expectations.

Additional programmes to support all special exhibitions were provided and included many gallery demonstrations to support special exhibitions in the Applied Arts galleries.

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Library

Acquisitions

The archive of the Auckland Gas Company, with many photographs and plans, which is an important research material for the history of the city and development of certain parts of the city, early Auckland business and technology.

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Successful purchase at auction of a rare set of John Logan Campbell's Poenamo, with annotations by the author.

Collection Management

The Auckland Museum Institute Council endorsed use of the Members' Library Purposes Fund to undertake retrospective databasing of monograph collections. A family funded a project to transcribe and index the William McComb letters about a New Zealander serving overseas prior to and at the start of Second World War.

Electronic databasing increased to 46% of the Library collections and it also developed a database of 299 maps, made possible by sponsorship. The Heap bequest provided for mould cleaning and conservation treatment of the Library Reserve collections. NZI sponsorship provided funding for the purchase of conservation materials and expertise. Other grants and sponsorships achieved included Devonport RSA \$1200, and Logan Campbell Trust \$35,000.

Project

The most important part of the year has been planning to realise the refurbishment of the Library and improve physical access to its services and collections. This has included the development of an extensive concept plan, and an architectural and engineering brief to ascertain and confirm the conditions and standards necessary for the optimum care and storage of our collections.

Armoury

The Armoury continues to offer services to the public, ably supported by the RSA Volunteers. The Armoury databases, Cenotaph and Kitbag, achieved 7,726 images and 29,230 records in total.

Matapuna

Development of the biographical database of New Zealand scientists continued in Matapuna. Complete with digitised images, this is devoted to those men and women who have excelled and made their mark in all areas of New Zealand natural history throughout time.

Surveys conducted to monitor levels of

visitor satisfaction in both Matapuna and the Armoury rated above 95%.

Services to Schools

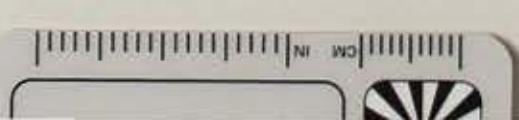
Under the guidance of Sarah Ross the Museum successfully exceeded all requirements of Ministry of Education contract performance targets, achieving 96% levels of satisfaction with programmes and services. During the year 66,029 school visitors participated in programmes and workshops. Programmes are now designed to begin at 9.30am to accommodate increasing demand. Areas gaining the most attention were primarily the Discovery Centres and Natural History galleries.

Peer reviews and constant monitoring by outside evaluators of programmes and resources ensure a very high standard is achieved in production of all materials for schools. Materials are supported by workshops for teachers. After two years without a schoolroom it was once again available for use from February 2000, thus providing a valuable focus for all Hands-On sessions for schools. These programmes are very important and provide the only opportunity for many children to handle and manipulate collections.

Esther Davis was appointed to deliver programmes in Maori to Kura Kaupapa and Kohanga Reo. Esther is a fluent speaker and trained teacher and brings to the staff considerable expertise.

Volunteers

Thirty-five new Volunteers were orientated and trained. Volunteers provide a considerable support for the museum ranging over all departments. In-depth training has been given to familiarise Guides and Information Desk volunteers with all new galleries and exhibitions. A detailed training programme has taken place on a monthly basis and a number of gallery booklets developed and printed for their information. Administration systems for the management of volunteers have undergone review and revision, and a partnership evaluation system implemented. In May the Volunteer Coordinator Cecilia Gullery resigned and was replaced by an acting coordinator.



VISITOR SERVICES

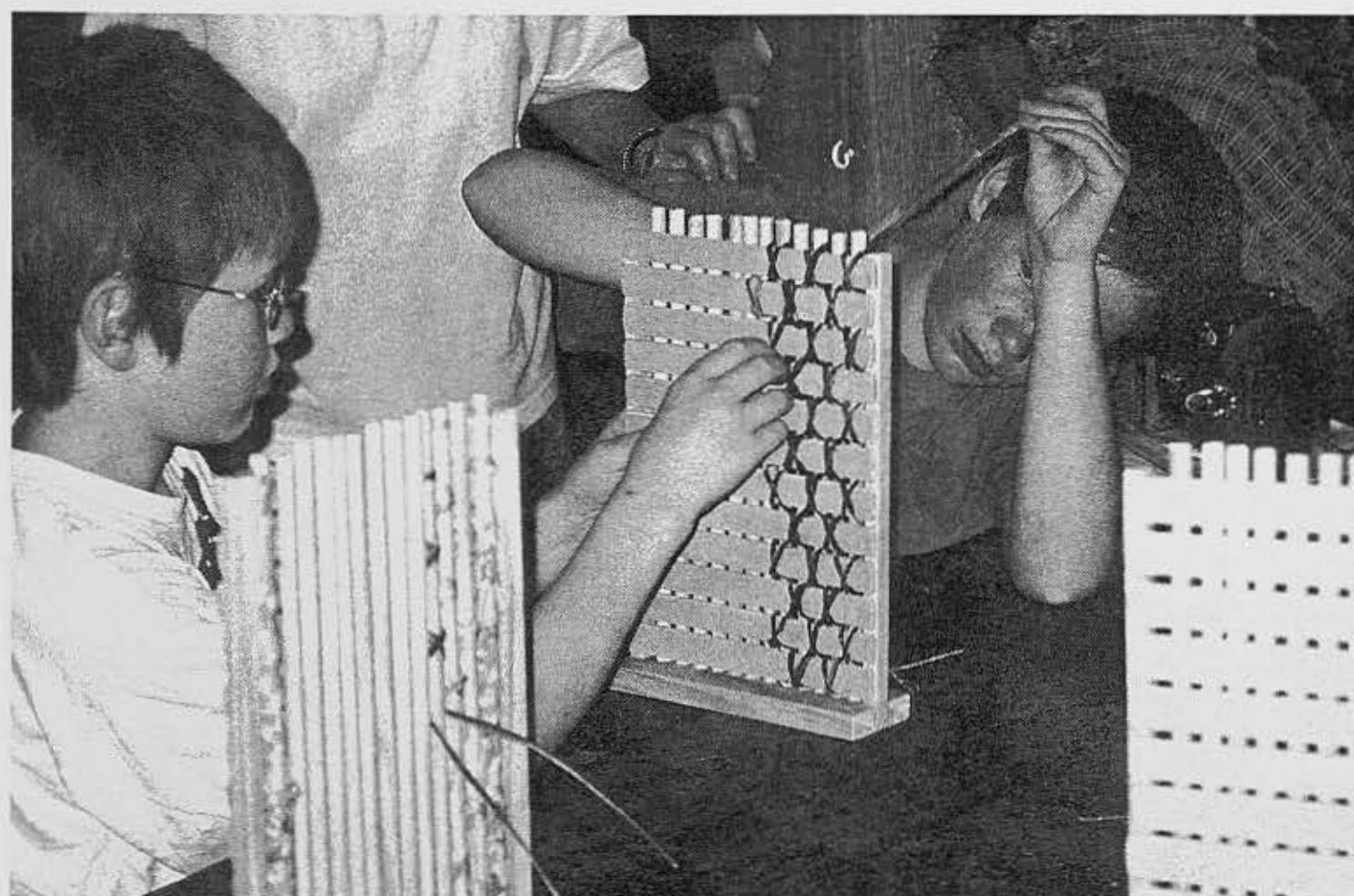
For Visitor Services, as for the Museum as a whole, the year was divided into two distinct halves. In the first half, up to the end of December 1999, there was total concentration on bringing the Museum's Refurbishment Project to a successful completion. In the latter half of the year attention and effort were redirected towards achieving the transition to a completed and fully operational Museum, in which the quality of visitor standards reaches the same exceptional standards as the Museum's exhibitions. Significant advances have been made in this area of the Museum's activities and efforts continue to develop and improve our services.

Visitor Services can be divided into several distinct areas of activity. They include Visitor and Building Operations, Building Systems, and Marketing and Retail Activities. Each area has contributed to the Museum's development over the past year.

Visitor and Building Operations encompass those activities of the Museum that have the most immediate impact on the Museum's visitors. They include the tasks of providing visitor hosting, security services,

conduct of the entrance by donation system, and the vital task of cleaning. Each of these activities successfully dealt with considerable challenges during the final stage of the refurbishment project. During this period closure of the Museum's Maori exhibitions on the ground floor meant that visitors' expectations were hard to meet and provision of easy access to the rest of the Museum was difficult. At the same time the Museum's entry by donation system was settling in following its introduction at the beginning of 1999. Staff, and the equally cheerful Information Desk volunteers, successfully met these challenges with their passion for the Museum and care for our visitors' experience. These factors also helped ease the Museum into its fully operational mode once the refurbishment project was completed. Throughout this latter period our 'frontline' staff continued to add value to visitors' experience by providing a personal touch to their visit. This is accomplished in a variety of ways ranging from guiding visitors to a particular exhibit they wished to see, to comforting a lost child until he can be reunited with his parents.

Building Systems covers those services underpinning the smooth operation of the



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Hands-on activity in the Children's Discovery Centre; making tukutuku panels.

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Museum and, indeed, maintenance of the building as an important heritage asset in its own right. The newly appointed Building Systems Manager ably contributed to completion of the refurbishment project and actively participated in the extended process of commissioning all the various new electrical, plumbing, security and climate control services added or modified during the refurbishment. This process of commissioning and fine tuning has continued throughout the year, and will do so for some time further until all aspects of the Museum's services are running smoothly, effectively and efficiently.

The Marketing and Retail activities of the Museum have faced significant challenges over the past year. After several years of disruption and, particularly with regard to marketing, low levels of activity during the refurbishment project, there was an overriding need to rebuild momentum in these activities. This was the challenge that faced an entirely new team. A new Marketing Manager, a new Retail Manager, and the new position of Manager, Events, Hospitality and Tourism were all appointed within a few weeks of completion of the refurbished Museum.

Celebrating completion of the Refurbishment Project was the first task. This was successfully accomplished on a brilliant, sunny Saturday in March when ten thousand Aucklanders gathered at a Museum Festival Day. Throughout the day a programme of activities ranging from Chinese fortune-telling to morris dancing kept visitors of all ages entranced. This event signalled the Museum's intention to go beyond physical refurbishment and to bring itself to life through peopling its splendid new galleries.

Other concentrations of activity have included rebuilding the Museum's venue hire business now that several attractive spaces are available, including the Museum's grand foyer. This task was quickly and effectively undertaken by the new manager who also led efforts to reshape our relationships with the tourism industry, an important source of revenue for the Museum. This initiative involved establishing direct contact with operators so that the Museum can better

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Puppeteer in Children's Discovery Centre.

understand and meet their needs. In turn this has resulted in significant changes to the ways in which tour groups are handled, the services they are offered and, most significantly, the service fee paid by visiting groups. This is an area in which the efforts of this year will have long-term benefits to the Museum.

Similarly, the marketing and retail functions of the Museum have concentrated their efforts on building for the long-term future of the Museum. In some areas the results have been slower in coming than had been hoped and work remains to be done to generate the momentum needed to support the Museum. This will be done, as all staff are committed to providing a full range of visitor services of a quality equal to the Museum itself.

GATHERING KNOWLEDGE AND CARING FOR TREASURES

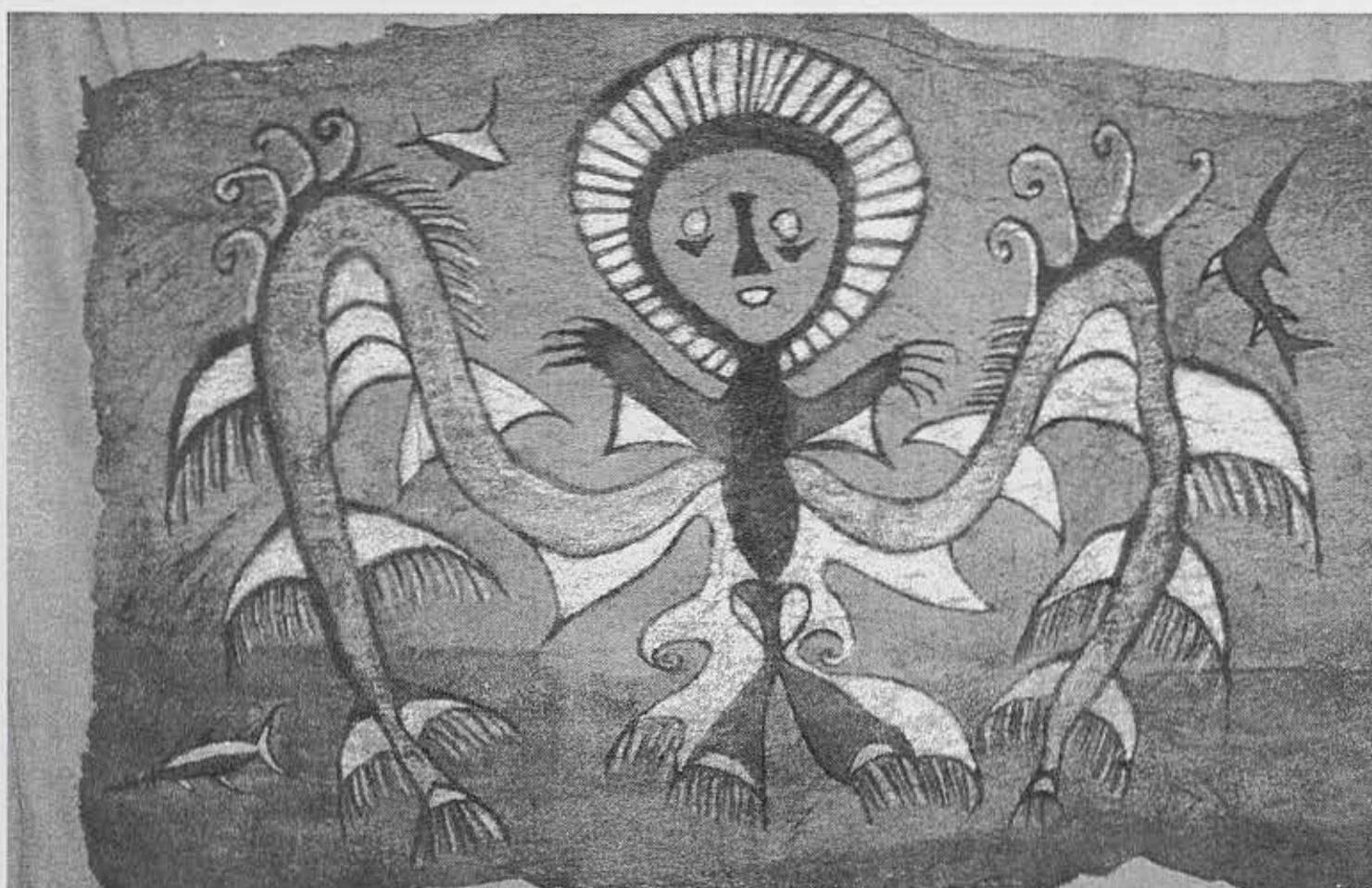
1999/2000 was a year of unparalleled activity in Collection Management, the area of the Museum with prime responsibility for gathering knowledge and caring for treasures.

Completion of the Refurbishment Project involved staff in all areas of Collection Management. Human History staff were largely occupied with completion of the Pacific and Maori galleries, and the Ancient Civilisations and Castle Collection displays. In addition to remedial work required for the Natural History suite of galleries, Natural History staff worked on the Maori Natural History gallery, Te Ao Turoa. This was an especially interesting exhibition project requiring considerable imagination as well as careful science in its conception, as natural history information usually presented in a westernised scientific context was

re-contextualised from a traditional Maori perspective.

The commitment of Curatorial, Registration and Conservation resources to the final phase of the Refurbishment Project was considerable, and the pace intense leading up to completion. Processing of objects and information resembled a production line as materials were located, researched, treated and assembled before their final positioning in the new displays.

Despite the strong emphasis required by the Refurbishment Project on long-term displays, staff also managed to maintain a lively temporary exhibition programme, with a mix of collection-based and externally sourced exhibitions. These included the Mulvany Sisters show (curated by Applied Arts staff), and exhibitions of the works of naive artist Jane Brenkley and the



Tapa painting from Irian Jaya, Indonesia. Painted by Jack Nero c. 1990. A new acquisition for the ethnology collection.

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textile designer William Mason, both toured by the Hawkes Bay Cultural Trust. In addition displays of Museum collections were mounted as part of the 'Museum at Metropolis' display series in the Somerset Grand Hotel in Auckland City. Recent Acquisitions cases were filled, and a substantial exhibition of Pacific tapa was prepared and toured by Museum staff to New Caledonia. Together these exhibitions demonstrated the Museum's ability to service a dynamic and stimulating programme within tight resources.

Behind the scenes, work continued on caring for the collections. Continuity in this area was maintained through the generous support of the New Zealand Lottery Grants Board. Lottery Environment and Heritage funded curation and data-entry projects for the Botany, Entomology and Social History Collections, as well as projects to conserve New Zealand rare and endangered bird specimens, and the restoration of the 58th Regimental Colours destined for display in the Museum's Interpretation Gallery.

Important acquisitions included the Harold Cropp collection of Pacific artifacts. A major commission, from the artist John Coromandel of Hauraki, of a pou whenua dedicated to Ngati Paoa was executed for the Maori Natural History gallery and officially opened by the Prime Minister Helen Clark. Ethnology staff noted a substantial increase in registrations of Maori artefacts under the Antiquities Act, apparently stimulated by increased activity in the private sector market for such material, and by the concentration of major auction houses in Auckland.

In staffing a major step forward was achieved with the appointments of Dr Carol Diebel to the position of Curator of Marine Biological Collections, and Todd Landers as Natural History Technician – Marine. A reorganisation of the Collection Management Section saw the incorporation of the Conservation and Registration functions of the Museum into the Section, effectively bringing together services for Gathering and Sharing into a more coherent reporting structure.

Management activities in the Section concentrated on the production of

comprehensive Collection Review and Research Strategy documents. The intention of these exercises was to give a very accurate picture of the present status of collections and the research activities that surround them. This work in turn informed the planning for the Stage II Refurbishment Project, providing accurate essential data on collection extent, volume, growth, facilities, and services required for accommodation within the new Project.

Notable research collaborations included the involvement of Dr Roger Neich in the development of international exhibitions of Maori material in Great Britain and Italy.

A substantial Marsden Fund application for funding of research into traditional uses of taonga was jointly prepared by Museum and University of Auckland staff. This has since been approved.

REFURBISHMENT PROJECT

INTRODUCTION

While the scoping of work to restore the Museum building and rejuvenate its displays, and the early pre-project procurement activities were commenced early in the 1990s it was only in late 1994 that the Project Consultants and teams were put together and work commenced. The following is a chronology of the refurbishment work from late 1994 until Christmas 1999 when the final works were delivered:

1994 (May) 'Weird and Wonderful' opened as a pre-project initiative that was subsequently retained as part of the final concept.

(August/September) Consultant and staff teams formed and work commenced.

1996 (February) 'Auckland 1866' and 'Scars on the Heart' Part I New Zealand Wars to First World War completed.

(September) Ferro concrete shell construction designed to provide seismic strengthening in the area of the café and store underway.

(December) 'Scars on the Heart' Part II and

'The Armoury' Resource Centre completed.

1997 (April) New café and store completed. (May) Level two aircraft galleries completed. Between May and August the re-assembly and restoration of the Spitfire and Zero are carried out on public display.

The seismic shearwall strengthening the middle transverse section of the building is commenced.

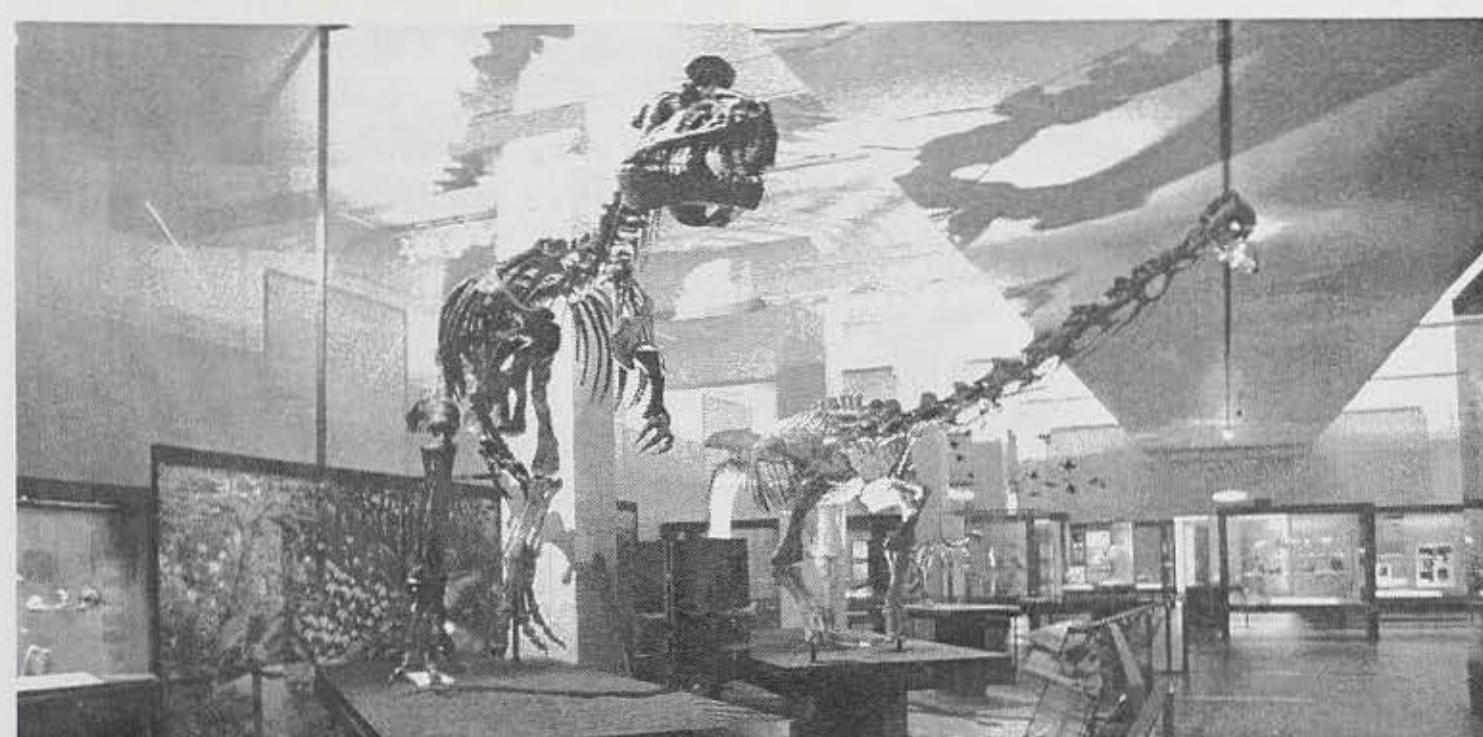
(October) Mackelvie Collection appears in the Logan Campbell Gallery.

(November) Four Natural History galleries open, 'Origins', 'Land', 'Oceans', 'Human Impacts', and 'Matapuna' Natural History Resource Centre.

1999 (January) 'Pacific Masterpieces' and 'Pacific Lifeways' galleries open.

(August) Maori Court open for APEC Building exterior cleaning completed.

(December) Maori Natural History gallery 'Te Ao Turoa', Maori galleries, 'Wildchild', 'City', Musical Instruments, 'Civilisations' and 'New Zealand Furniture' galleries open.



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Dinosaur exhibits in Origins gallery.

NATURAL HISTORY GALLERIES

John Early

Four completely new Natural History galleries opened to the public in January 1999, the culmination of years of planning, research and preparation by many museum staff, consultants and external contractors. The four galleries are dedicated to displaying the unique plants, animals and geology of Aotearoa New Zealand and its surrounding ocean.

Although New Zealand is a small country, the story of the origins of its land, flora and fauna is huge. The first gallery, Origins, is a journey through time and shows how the present New Zealand, a collection of islands isolated in the southern ocean, split off as a fragment of the ancient supercontinent Gondwana, by the immense geological process of plate tectonics. Life forms of that time are displayed, dominated by reptiles: dinosaurs and pterosaurs on land; plesiosaurs, mosasaurs and ichthyosaurs in

the sea. Replica skeletons are supplemented by cases of real fossils showing a rich array of life forms through geological time. Computer interactives help explain the complex geological processes that formed the land and which still shape it today. As the journey through time proceeds, the exhibits show how New Zealand changed from a land of reptiles to a land of birds, and how, in the absence of predatory land mammals, a specialised and unique flora and fauna evolved. The gallery ends with the arrival of humans, hinting at the drastic changes that were to follow.

The next two galleries, Land and Oceans, take a topographical journey from mountain top to open ocean. Their aim is to show some of the typical habitats found in New Zealand and associated plants and animals. The approach is deliberately habitat-based. Open dioramas are the key exhibits here and surrounding them are cases and drawers of specimens showing the richness of our natural heritage. Each diorama is based on a specific locality, chosen where possible from sites in the Auckland region: the wetland is based on Te Henga; the three rocky shores are modelled on Piha, Oneroa (Waiheke Island), and Stanley Bay (Waitemata Harbour). Others come from further afield, like the Craigieburn Range in Canterbury for the alpine scree slope.

The Land gallery also makes good use of the vertical space of two disused stairwells. A limestone cave has been constructed in one and here the visitor can experience the subterranean world with stalactites and stalagmites, along with cave creatures such as weta and glow worms. In the other, a replica kauri tree extends up three floors of the Museum. The visitor approaches the tree just below the crown and can look up to view its hidden world of perching plants and birds, or down to the forest floor below. The sights and sounds experienced in a kauri forest over a 24-hour period are condensed into a five-minute sound and light display.

Moving through the Oceans gallery, the visitor progresses from the seashore down into the world of kelp, past a subtidal rock face from the Poor Knights Islands and out into the open ocean. Here, use is made of



Diversity case in Oceans gallery.

audiovisual media to capture the schooling of fish, and the hunters of the ocean like marlin, sharks, penguins and rays.

The final gallery, 'Human Impacts', picks up where Origins left off. It examines the effects that the relatively recent arrival of humans, and the animals and plants they introduced, are having on the diverse organisms seen in the Land and Oceans galleries. Central to Human Impacts is a parade of mammals introduced to a land that was unaccustomed to their presence and effects. Introduced invertebrates, fish, birds and plants are displayed in adjacent cases. Other cases deal with changes to the land and wildlife through settlement, forest clearing, hunting and fishing. They also show the development of an awareness for conservation, and highlight the leading role New Zealand has taken in the restoration and conservation of offshore islands.

Part of this gallery forms 'Matapuna', the Natural History Resource Centre. This is a place where visitors can access deeper-level information from books, videos, computers, the internet, and maps, and engage with staff.

At the start of planning, a deliberate decision was made to keep the new displays as object-rich as possible, and to use real objects, rather than replicas, where possible. The galleries use many glass display cases and pull-out drawers of specimens, reflecting the tradition of museums, but presented in a modern idiom. The new dioramas are a modern expression of a time-honoured display technique, but here they are presented in the open, reproduced faithfully as though a slice of the land or shore has been cut out and transported into the museum. Large-scale colour photographs behind them add context rather than provide an immaculately painted backdrop.

To prepare the dioramas, teams of museum staff, volunteers and external contractors visited the sites to photograph, measure, and collect the plants and animals to be displayed. Some components are models and replicas; others are the real thing prepared for display by skilled technicians, preparators and taxidermists. A freeze drier, purchased by a grant from the Lotteries

Grants Board, operated non-stop for two years, processing and preparing seaweeds, land plants, insects, spiders and marine animals.

Live displays also enhance the new exhibits – tanks with lizards, freshwater fish, sea stars, sea anemones and a rock pool beneath a glass floor are an important part of the visitors' experience. Audiovisual displays and computer interactives are incorporated where appropriate.

The standard of execution of the natural history displays is first rate. In them, Auckland Museum can justifiably lay claim to the best natural history displays in New Zealand, and measure up when compared to the major museums of North America and Europe. Their success reflects the dedication and skill of all concerned in their planning and preparation.

MAORI NATURAL HISTORY GALLERY: TE AO TUROA O AOTEAROA

Mere Roberts

In a first for any museum in New Zealand, Auckland Museum has provided a Maori interpretation of the natural history of the country in a gallery entitled 'Te Ao Turoa', loosely translated as 'the long distant past' of Aotearoa/New Zealand. Most curators in our museums are scholars trained in the European academic tradition, and their interpretations of natural history therefore follow Western scientific orthodoxy. However, both internationally and nationally, indigenous peoples and visitors alike are wanting to see and learn about alternative interpretations of the origins and history of the natural world. The decision to provide a Maori understanding of New Zealand's natural history was not an easy one, and faced two major intellectual problems. Firstly, how to provide an account of a world in which mythology and spirituality are interwoven with the scientific as an integral part of the knowledge? Secondly, how to present a 'natural' history based on a world view in

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which there is no distinction between 'nature' and 'culture'? The extent to which the gallery succeeds in this endeavour will be for visitors to decide.

The kaupapa (plan) underlying the gallery includes the decision to focus the story on this place: the isthmus of Tamaki Makaurau. It also seeks to tell the stories of the peoples of this place – the many iwi who inhabited and still inhabit this region. Another challenge was to position the gallery relative to the other Natural History galleries such that it complemented them yet remained distinct. This involved confronting the issue of what distinguishes Western science from other forms of knowledge, such as matauranga or Maori 'knowledge of the everyday world'. In the gallery those aspects of matauranga which demonstrate similarities to scientific knowledge, as well as those which clearly display differences (e.g. the mythological and spiritual content), are both presented. One universal example of similarity is biological classification. For Maori this involves the use of whakapapa (genealogy) as the means whereby all things in the world are known and classified according to their perceived relationship with other apparently related things. Whakapapa therefore feature throughout the gallery.

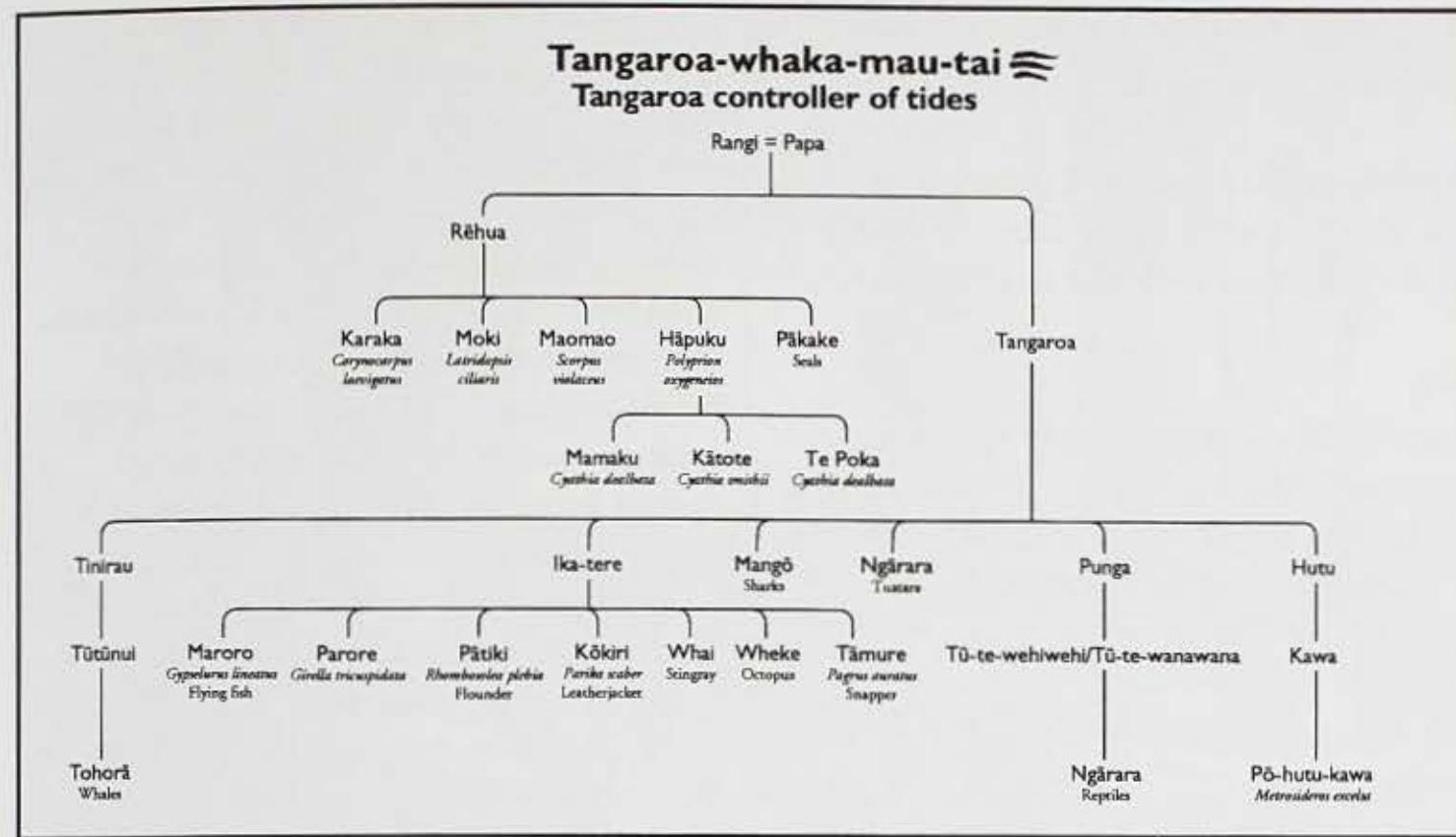
Its story begins with an 'origins' theme in the alcove outside the main entrance, with a brief cosmogonical account of the origin of the universe, told both in printed whakapapa and recorded chant. Moving inside, one encounters a floor map of Tamaki Makaurau, representative of Papatuanuku, and of Aotearoa. Surrounding this map is the Maui narrative of how the North Island – the fish of Maui – came into being. Above is Ranginui, the sky father, in the form of a Maori sky chart of the southern hemisphere including – for the first time in any public display – Maori names of the stars and constellations. On the adjacent wall are displayed those children of Rangi and Papa who are important to this story: Tane (progenitor and personification of forest trees, birds, insects, and some would say, of humans); Tangaroa (of fishes and reptiles); Tawhirimatea (of winds and other climatic elements); Rongo (of cultivated foods);

Haumia (of uncultivated foods); and Ruamoko (of earthquakes and volcanoes).

A second theme, which continues that of 'origins' but incorporates the human element, is depicted on the wall map of the Pacific. Based on information contributed by leading New Zealand anthropologists and ethnobotanists, it shows the most recent hypothesised origins and dispersal routes of the plants and animals brought to Aotearoa by the Polynesian settlers. This theme, aptly called 'What came in the waka?' includes displays of each of these species, along with those plants theorised to have come but which did not survive.

On the other side of the main entrance, the third major theme – that of the environmental realms of Rongo, Haumia, Tangaroa and Tane – commences in the realm of Rongo. This demonstrates some of the horticultural knowledge of Maori concerning the cultivated root crops kumara, taro, yam and uwhi (bottle gourd). It also includes an important technological adaptation, the rua or kumara storage pit which ensured the winter survival of the seed tubers. Haumia's realm includes the wild or uncultivated foods such as aruhe or bracken fern root, and the ti or cabbage tree. Both were of enormous importance to Maori, particularly in southern regions where the cultivated root crops were unable to survive. Shown here is a display of the biology and Maori cultivation cycle of aruhe. This involved the use of fire to maintain and stimulate the growth of this important resource. More on the technology of fire is shown in the video on fire-making. In addition to the introduced species of ti brought by the Polynesians, the other five species endemic to New Zealand are featured. In the centre of this realm are cut-away models of a hangi and an umu ti.

In Tangaroa's realm the focus is on both his freshwater and marine offspring. The former features the tuna or eel, the two species of which can be seen in a live display along with another 'fish' found in South Island rivers: pounamu or greenstone. A nearby sky chart illustrates how Maori were able to predict the migration times of tuna and hence when to set the nets and weirs used to catch this fish. Many of



Whakapapa of Tangaroa whaka-mau-tai. This abbreviated whakapapa shows some of the ways Maori perceived the realm of Tangaroa. For example, the lineage of Punga (personification of ugly things) demonstrates a close relationship between the fishes and the reptiles. Morphological resemblances are used to demonstrate the relationship between fishes and the tree ferns Mamaku, Te Poka and Kātote, whose large 'scales' on their trunks bear witness to their descent from Hapuku. The summer star Rehua (Antares) appears in this whakapapa with his offspring – fruits of the karaka tree, which ripen and were gathered in late summer, the best time for fishing for maomao and hapuku and a time when pakake (seal pups) were harvested. Another tree, pohutukawa, inhabits the shoreline which confirms its place in the marine environmental realm of Tangaroa, rather than with the terrestrial trees of Tane.

these intricately woven hinaki or nets are on display above this area. A glass table-top display features shark fishing, the focus of the marine offspring of Tangaroa as they were important to Maori living in this region. Surrounding displays include an interactive on the taniwha of the Waitemata and Manukau harbours, and another relating a narrative about the pipis and mussels.

As befits his status, Tane's realm is large and includes a number of interesting aspects. Rakahore, the progenitor and personification of rocks is one of his offspring. This provides an opportunity to demonstrate Maori knowledge and understanding of rocks and stones including their origins, as depicted in his whakapapa, alongside a modern scientific classification of rocks. Adjacent to this is a narrative describing the relationship of the kauri and the sperm whale, and featuring whale bone objects. Alongside is a large display featuring the whakapapa of forest trees, birds and insects, and including the story of Rata – an excellent

example of a Maori environmental ethic. Also in Tane, and beside the south entrance to the gallery, are the fibre plants important to Maori. This display features harakeke or flax drawing on the Rene Orchiston collection of flax varieties. Three tall carvings (pou iwi) dominate this area, along with a large hoanga (or grindstone). Each pou represents an iwi with mana whenua status in this region, and so provides symbolic acknowledgement of the tangata whenua of Tamaki Makaurau. The hoanga similarly serves as an acknowledgement of all the other iwi of Aotearoa represented here either in object form or in the stories.

Throughout the gallery, use is made of 'talking posts' which provide an opportunity for oral transmission of the narratives. These, along with the whakapapa, help incorporate the essential spiritual element into the gallery, and when added to the science and technology of matauranga Maori, together encapsulate what is unique about the natural world of the Maori.

SOCIAL HISTORY GALLERIES

Jamie Belich

The museum's redeveloped galleries on the ground floor include two – City and Wild Child – with special themes in social history.

City

City tells the dynamic story of Auckland, a metropolis which grew from virtually nothing to a million people in two long lifetimes. The gallery shows that New Zealand history is Pakeha as well as Maori, urban as well as rural, and is more interesting for its speed than for its length. Auckland's history is fast history.

The gallery begins with William Hobson, the founding Governor of the new colony, and the Maori sponsors of early Auckland. Hobson found Auckland's history so interesting that he died of 'nervous excitement' in the process of making it. Other founding fathers, such as Sir John Logan Campbell and Sir George Grey, also receive their due, as do less famous but equally important founding mothers. The gallery runs through the timber rushes, gold rushes, immigration and stockmarket booms of colonial Auckland's history. It touches on the city's downsides, such as squalor and crime, and on characters, such as arsonist Cyrus Haley and his nemesis, Thomas Russell, colonial Auckland's greatest businessman.

In 1886, booming, rushing colonial Auckland collapsed in a sharemarket crash – eerily reminiscent of another crash, 101 years later. Yet somehow the city managed to shift gear. Just how it did so – and how New Zealand shifted from the 'Big Four' cities to the 'Big One' – is explained in an audio-visual presentation, screened inside a replica of the trams that first enabled cities to grow suburbs.

The development of the 'Queen City' in the 20th century is traced through the ways it saw itself and the world – photographs, radio, cinema, television. Each is represented by a tailor-made audio-visual display. Cinema is seen from the comfort of His Majesty's Theatre's actual seats. Icons of Auckland feature too, including Jean Batten, Farmers

Department Store, Sir Edmund Hillary and Freda Stark. A huge graphic, the 'People's Wall' explodes the myth that New Zealand was '98.5 per cent British'. Old Aucklanders – local Maori, English, Scots, Irish, Jews, Germans, Croatians, Indians and Chinese – were the first wave of Auckland's ethnic mix. The second wave was made up of Dutch, Pacific Islanders, 'Ten Pound Poms' and East Asians – and also of the rural Maori and Pakeha from the rest of New Zealand who poured into Auckland after World War Two.

Opposite the 'People's Wall', the 'Backyard Shed' and its odds and ends explores the museum curator in all of us.

The last section of the gallery invites visitors to look at city futures. It includes an audio-visual presentation that crosses science fiction with town planning, and introduces a new computer game – Night Mayor. Finally, visitors are asked to vote with their feet on the future of Auckland.

Wild Child

This gallery presents a history of childhood in New Zealand over the past 150 years, explained in terms of the mirror themes of freedom and restraint. It looks at the patterns of play and routine that transformed the wild colonial child of the 1880s into the modern child.

The exhibits are grouped into three areas – the twin citadels of control that were 'The Home' and 'The School', and the less controlled 'Space Between'. At the entrance to the latter stands 'Rajah', Auckland Zoo's famous naughty elephant tempting you to take 'the ride of your life'. This space 'in between' is where children invented their own games and took up the endless opportunities afforded behind the bike sheds, by the fields on the way to school, by the gullies, bush and beach off the path, and by the neighbour's overgrown section.

In the wild spaces, playing without restraint, children developed and learned games and outdoor pursuits that became part of the universal fabric of childhood in New Zealand.

These were games passed on by a children's subculture, without adult interference. Wild Child shows the toys



Exhibition of weaving by the Mulvany Sisters.

Wild Child

This gallery presents a history of childhood in New Zealand as it has been explained in terms of the freedom and restraint, the joy of play and routine, the colonial child of the 1880s child.

children made like stilts, peashooters, and bows and arrows. Some of their hapless targets are also on view, captured within a towering treehouse that dominates the central wild space.

'The Home' is a distillation of the life that New Zealand children led under parental control. There are the chores around the home and the odd jobs that helped contribute to the family economy, especially in the 19th century, such as collecting bottles and scrap and newspaper rounds. The mainstays of pocket money expenditure are also represented at the fantastical lolly shop. Toys and games on display suggest early social differentiation, changing fashions and consumption habits. The changing fashion in the toys they selected is evident as families became more prosperous – with fewer children to appease – and could provide more playtime possibilities. Today's 'Cyberkids' are represented by their bedroom spaces. With their money and different possessions around them, could this really be the last refuge of the 'wild child'?

The 'baby industry' and its crusaders are also explored. The paraphernalia of babyhood is displayed and a special area is dedicated

to the 'Baby King' Dr Truby King, the first New Zealander to appear on a postage stamp and the founder of the Plunket Society. A sobering counterpart is a display that emphasises the high infant-mortality rate of the 19th century. The story is also told of the infamous Minnie Dean, colonial New Zealand's baby farmer and murderer.

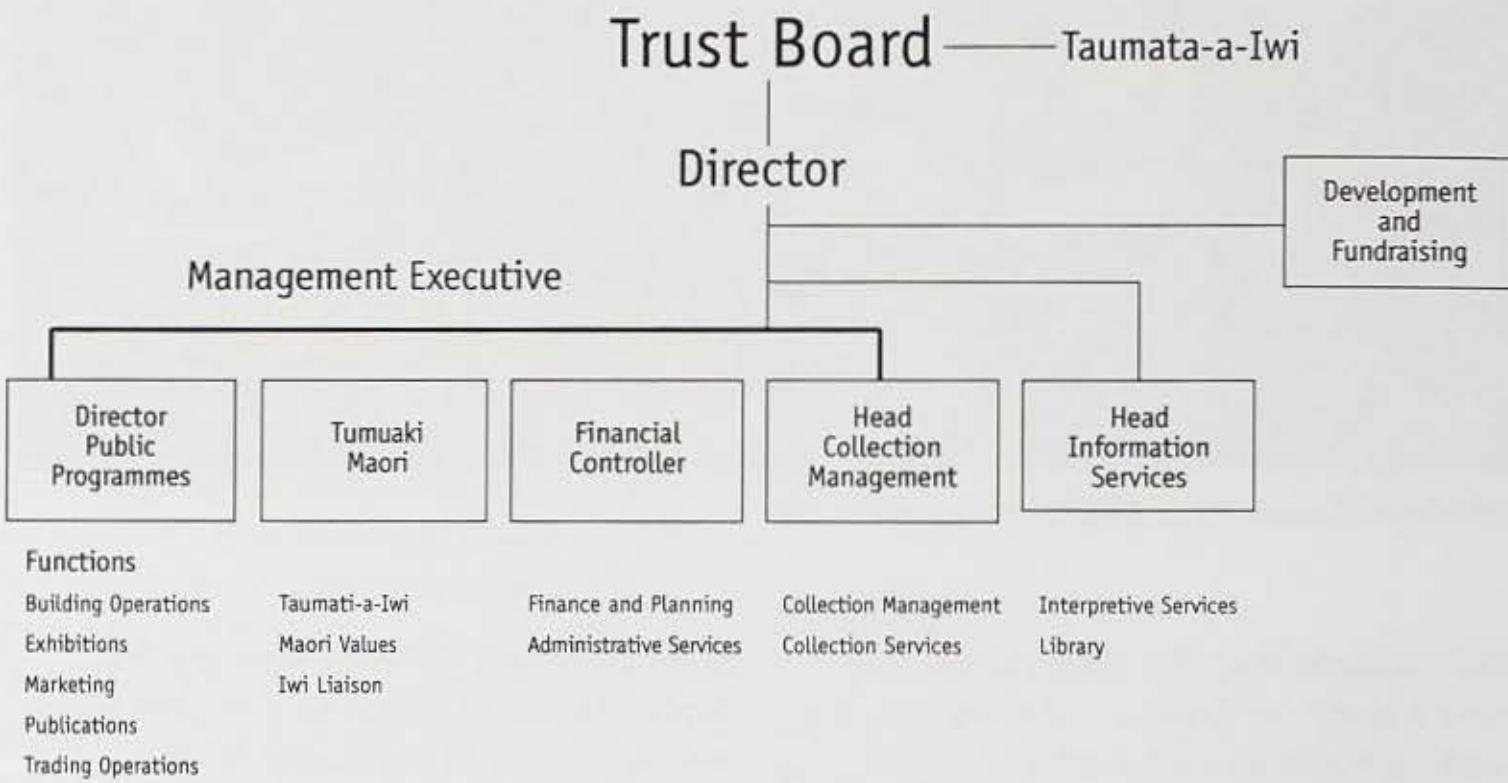
The second citadel of control, 'The Schoolhouse', opens in a small rural schoolhouse circa 1900, providing the setting for a story of strictures and teacher-controlled behaviour. School lockers suggest the spaces that school children retained for themselves. Displays show that as the state increasingly took responsibility for child health and welfare, teacher control expanded into the school yard with organised play, military drill and physical education. The school health icons of school milk and 'the murder house' will be familiar to all New Zealand visitors.

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APPENDIX 1 – OUR ORGANISATION

OUR ORGANISATION

(as at 30 June 2000)



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Inhouse Publications

Annual Report
Annual Plan
Dinomites Club Magazine
Museum Quarterly
Records of the Auckland Museum

Joint Venture Publications

Dixon, G.H. 1999: *1905; The Triumphant Tour of the New Zealand Footballers*. Auckland, David Ling.
Fenwick, P.C. 2000: *Gallipoli Diary*. Auckland, David Ling.
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APPENDIX 6 – HONORARY POSITIONS

Fellow of the Auckland War Memorial Museum

Dr Janet Marjorie Davidson
Dr Lucy May Cranwell Smith

Companion of the Auckland War Memorial Museum

Sheila Mary Weight JP MNZM

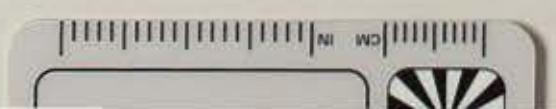
Associate Emeritus of the Auckland War Memorial Museum

Trevor James Bayliss
Enid Annie Evans QSM
Evan Graham Turbott QSO
Keith Arthur J Wise

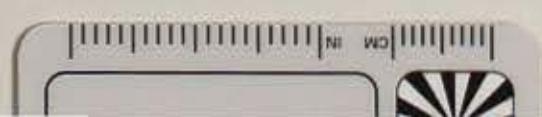
Honorary Associates

Ted Bangerter
Michael Eagle
Aileen Fox
Rhys Gardner
Jeanne Goulding
Jim Gouldstone
Les Kermode
Margaret Morley
David Smith

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